

K S O R

Guide

TO THE ARTS
FEBRUAR[♥] 1984



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2661 So. Pacific Hwy., P.O. Box 1165, Medford, Oregon 97501
Phone (503) 773-7575

Cover by Helga Jane Motley

Helga Jane Motley is a free-lance photographer. Known by some as the "bicycling photographer," her specialties include landscapes, runners, children, parties, weddings and documentary photojournalism.

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Guide

TO THE ARTS
FEBRUARY 1984

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301



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Grants Pass Museum - 14

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FROM THE DIRECTOR'S DESK

Questions and Answers

Listeners have always been quite communicative about KSOR's programming and we routinely receive considerable mail offering comments and posing questions. We wouldn't have it any other way.

Not surprisingly, some questions are heard more often than others suggesting that they deal with matters of fairly common concern. And so, for all of you who may have wondered about one or more of these matters, I thought I'd list for you some of the most commonly heard questions and provide answers. And if you happen to have a question that isn't included, one which perhaps has been nagging at you and you suspect other listeners as well, if you'll send it to me perhaps we can do another column of this type at a later date.

Question: *Why is my KSOR Guide so late in arriving? Can't you folks mail it any sooner?*

The program schedule for the *Guide* you should receive on the 30th day of each month, closes by the first of the same month. This requires that we begin planning programming schedules nearly 60 days in advance. (We are planning programs at the end of December for the end of February, for example.) One great advantage of a monthly *Guide* is the ability to plan no further than 60 days ahead. A longer lead time inevitably causes us to lose programs that sometimes become available to us on shorter notice.

In any event, at the same time the program schedule is closing on the first, the arts calendar information is due in, articles are in final writing and editing, and columns are being received through the 10th. Type is set on all these items as they arrive. I probably hold the record for generally being the *Guide's* most consistently tardy contributor, but even I manage to get my column done by the 13th even during a *really* hectic month. The *Guide* goes to the printers on the 15th (or the closest business day if that falls on a weekend), comes back seven working days

later, and is assembled by some wonderful volunteers who affix labels to the *Guides* and prepare them according to postal regulations.

The volunteers complete processing and deliver them to the post office on the same day they are delivered by the printer, usually on the 24th or 25th. From that point on matters are in the hands of the U. S. Postal Service. Most Guild members receive their *Guide* within a few days, generally by the 28th or 29th. In some areas, particularly those at great distances from Ashland or areas which have relatively small post offices, often we hear that the *Guide* reaches members later than should be the case.

Sometimes it turns out that your local post office, or carrier, simply doesn't know what the *Guide* is. Perhaps they are unaware that timely delivery is important to you just like your receipt of any other magazine, and sometimes they simply don't bring it along to you at their first opportunity. Because the *Guide* is mailed by bulk mail, which saves an incredible amount of money for the KSOR Listeners Guild, the Post Office isn't required to deliver it to you within the same tight time deadlines that apply to first class mail.

Occasionally, there is a problem at KSOR that causes some delay. Last month approximately 10 percent of members' guides were mailed late due to a computer failure. This type of delay, on so wide a scale, is the first I can recall in over a year. But generally if your *Guide* comes slowly each month you can solve the problem by letting your local post office know that timely delivery of the *Guide* is important to you. Postal regulations indicate that our mailing the *Guide* on the 24th of the month should put it in your mail box easily by the first of the month following.

And if you still have a problem, especially after consulting our post office, please let us know!

Question: Can I secure a copy of a program broadcast over KSOR that I happened to miss hearing?

With the exception of programs we present from records in the station library, and some locally produced live programs to which we control rights, other programs heard over KSOR come to us from different networks and program producers who provide us the programs under strict contractual terms. Almost without exception these terms allow KSOR to broadcast the program once, and once only, and require that we promise not to make copies of the programs for any purpose whatsoever. Sometimes we receive requests from very worthy organizations which would like to secure a copy of a program. But our rights arrangements for these programs do not permit us to "pick and choose" who might have a more pressing or defensible need for a particular tape recording of a program. We simply are forbidden to make copies.

What we generally do in such a case is give the listener the name and address of the program's producer when we

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KSOR is a member of: NPR-National Public Radio, CPB-Corporation for Public Broadcasting, and CPRO-Consortium for Public Radio in Oregon. We welcome your comments at: (503) 482-6301

KSOR-FM

1250 Siskiyou Boulevard
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have some reason to believe that the producer involved has some procedure for providing tapes, at a price, to listeners. For example, for some NPR programs one can receive cassette copies by ordering directly from NPR.

In a related question, sometimes our rights on programs of this type allow us TWO broadcasts of a given program, either within seven or fourteen days but provide no further rights. Listeners sometimes ask why we don't repeat a program they heard earlier over KSOR and rights availability is often the answer.

Question: I normally receive KSOR very clearly but in the last few days it has started to come in 'fuzzy.' What's wrong?

Most listeners in this region live in fairly close proximity to mountains or hills. Therefore, the KSOR signal received comes to you in some degree after having bounced off of some land mass(es). While textbooks will tell you that FM signals only travel in a straight path, what they should tell you is that FM signals *like* to travel in straight paths. They do, in fact, bounce. For translator listeners, bounced signals are often the only ones available.

At certain times of year, the vegetation on the hills and mountains will change and those variations change the bounce patterns from the ones you customarily encounter. Generally, these changes go on for a week or so and then things settle down again. The remedy is to move your radio, if you are listening on a set not attached to an outdoor antenna. Moving the radio only a foot or so usually will cure things.

If you have an outdoor antenna, you generally are better waiting for the hillsides to revert to their former bounce path although some reorientation at this time might help you find a bounce path that works better under *all* conditions than the orientation the antenna previously had. We generally recommend directional outdoor antennas for optimal KSOR reception conditions.

Question: The Guide lists a program that is supposed to be on now but it isn't? Why?

(Obviously this is a telephoned inquiry!) For programs received from networks or

other program distributors, a very complex process is involved and sometimes things entirely beyond our control occur. I answered several letters from listeners upset by the interruption to the December 10th Met broadcast of "Dialogues of the Carmelites." A telephone company switching error interrupted the Met's feed to the satellite transmission system and knocked out the entire country's coverage. Sometimes tapes which are supposed to arrive in the mail don't do so. At other times, automated procedures for recording programs when they are fed on the satellite system, for later rebroadcast over KSOR, malfunction. Sometimes we have made a scheduling change since the *Guide* went to press, just to take advantage of a special program that lately became available. And, of course, when you have 20 or more hours a day of programming occurring 365 days each year, at times human error creeps in at this end as well.

So, when a variation occurs from the printed schedule in the *Guide*, we apologize. We don't take the matter lightly but many times there is no other option open to us at that time. If we don't have the intended program, regardless of the reason, we can't present it. Generally, we will schedule a rebroadcast of something that is missed if there is any possibility of doing so.

Question: Why don't you present the Douglas (or Lake) County weather forecasts?

Because KSOR serves such a large area, larger than any other radio station in the region, our signal goes beyond the scope of the local National Weather Service office's reporting. The information simply hasn't been available. After several years of KSOR's unsuccessfully battling this problem, our new Ante Meridian host, Jan Weller, seems to have devised a solution which now permits at least morning reports covering a broader area. But again, we can't present information that we can't access.

Thanks for all of your letters and your interest in KSOR. And please keep writing.

Ronald Kramer
Director of Broadcast Activities

Backwoods Jazz Quartet



(left-right)Paul Emery, Tom Schmidt, Ray Mann, and Anni McCann

by Kimberly Carnegie

For many groups, finding a way to describe their style is as easy as molding soft clay into one big lump. Not so for some who claim the Backwoods Jazz Quartet as "Ashland's own." Their haunting, if somewhat eccentric brand of music refuses to fit into any mold.

But the band's simultaneous bass guitarist and drummer, 34-year-old Ray Mann, believes the best way to describe backwoods jazz is "a fusion of folk, country, big band swing, blues, and a special touch of jazz."

"Gonzo jazz" is another way of putting it, Mann says, describing Paul Emery, Tom Schmidt, Anni McCann and himself doing what they do best.

"Together," blending their unique style of on-stage collaboration with tuneful knowhow, "we're somehow fortunate enough to constantly keep a crisp attitude about both our vocals and instrumentals," says the band's "string specialist," Paul Emery.

Emery serves as more than a guitar and mandolin playing folksinger. Born in Bakersfield, California, he and his city's birthright are treated as the brunt of the band's many jokes, long-time friend and many-time musical partner Tom Schmidt says laughingly.

Schmidt, somewhat the BJQ version of a "dignified humorist," is also a California native, from San Francisco. When he's not breaking up the "crew" with his subtle wit, he blows soulful sax, clarinet, flute and an occasional pennywhistle for the band, though not at the same time, like Mann and his drums and bass.

Versatility would begin to label the group's outlook, especially BJQ's female quartet, lead singer Anni McCann.

McCann, 26, whose opera training is evident in her heart-wrenching clarity, makes even the three "chicken" songs on their latest album, "Sweet Feet," sound sweet.

A reviewer in a California newspaper attributes all the fowl-like song choices to Schmidt's farcical influence, but BJQ's tale of "Chicken Man," written by Schmidt himself, "A Chicken Ain't Nothing But a Bird," and "Ain't Nobody Here But Us Chickens" bring home the folksy, yet sophisticated meaning of backwoods jazz.

It was fate or something in the "charts" that brought the different parts of BJQ together as a whole.

McCann came out from her Ohio domicile to visit a brother, a Sacramento bartender. Emery just happened to be that night's entertainment in the bar, she asked to sing with him, and as they say, the rest is history . . . the duo toured in Europe, played in the second largest folk festival for 15,000 people in Ireland, and became a "smash hit," as one European writer puts it.

Meanwhile, Emery's jazz-jamming buddy from college, his English teacher, Schmidt, was sitting at home, "full of envy," he says.

But not for long. McCann and Emery came home and hooked up with Schmidt, who was then teaching creative writing at American River Junior College. In 1981, these three unleashed the concept of backwoods jazz with their album of the same name, on the Bennett House label, Emery's record company.

Earlier, Emery had performed with Mann in a group called the Foothill Flyers. It's beginning to sound like these people, all inter-connected, gyroscope fashion, were just "meant to be." And when Mann added his one-man-band talent to the group, the meaning became resoundingly clear: "making music, pure and simple," as Mann puts it.

Simple, though, Mann is not. This hard-working, 34-year-old Georgia boy has never taken formal lessons in instrumental music, unlike the rest of the band's members. Raised on seemingly endless doses of down-home choir singin' and country toe-tappin', he worked hard moving up through the many scales of the music profession, often having to play many different parts and instruments to get by.

"It was the only way to make a living. Sometimes bands couldn't afford many players, so I made do with the bass on my one hand and drums with feet and the right hand," four-year Ashlander, Mann says, explaining his unique performing technique.

BJQ, too, was privy to some unique experiences this past year. They gave concerts in five of California's prisons. Generally, Schmidt says, "It was wonderful and awful.

"We had a couple of our best, most responsive audiences at Folsom and San Luis Obispo. They (both the prison officials and the inmates) said we were one of the best to play—because they really can't categorize us, the mainly minority prisoners couldn't criticize us."

Mann reflects what Schmidt believes about the prison tour. "It was a great feeling seeing music relieving the tension among the guys . . . we played more tunes with blues over-tones.

"Somehow playing for them, and to them, worked . . . unifying them in a spiritual way," Mann says with a quiet sigh of inner reflection.

Capturing those everyday personal emotions is what Backwood's Jazz hopes to do. Schmidt says when BJQ reaches the pinnacle form of music, "Really connecting with humanity . . . We'll have reached our goal: music with true human feeling."

Emery, Schmidt, McCann and Mann will be bringing their special blend of jazz-magic, backwoods style, to Ashland this month to play a benefit concert for KSOR.

Backwoods Jazz Quartet

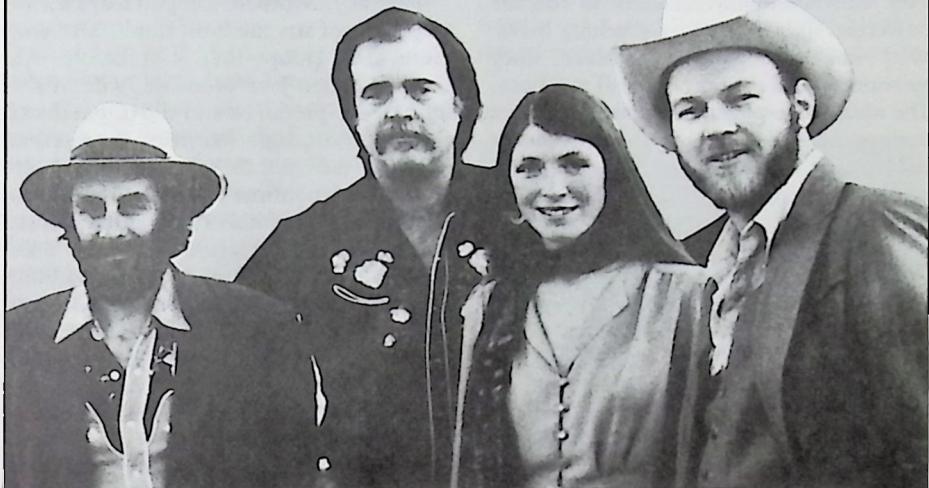
KSOR BENEFIT CONCERT

Thursday, February 23

8:00 p.m.

Music Recital Hall

Southern Oregon State College



Tickets Available:

Bloomsbury Books in Ashland
Rare Earth in Medford, Ashland,
and Grants Pass

SOSC Information Center & KSOR Studios
Seating limited to 400

C H E C K O F F F O R



Can Taxes Really Be Fun?

by Anne Siegel

Faced with life's twin inevitabilities of death and taxes, most people are convinced that by the time they cash in their chips the government will have already spent most of them. "The difference between a tax collector and a taxidermist," carped one such taxpayer, "is that at least the taxidermist leaves the *bide*."

With that in mind, Oregon legislators were understandably reluctant to add the proverbial straw to taxpayers' aching backs. Why not give people a choice, they reckoned—and the tax check-off was born. The idea was to provide a relatively painless method of voluntary contribution, minus the usual administrative hassles. The philanthropic taxpayer could deduct \$1, \$5, \$10 or whatever amount directly from his tax refund (providing one was forthcoming).

First came an unassuming little box on the state tax return for the non-game wildlife fund. Then in a dramatically progressive move three years ago, Oregon became the first state to adopt a similar check-off for the arts.

At the time of this historic "first," Oregon also had the dubious distinction of ranking dead last in state expenditures for the arts. (And it still does, despite a recent 27 percent boost from the legislature. Every little bit helps, but it still adds up to a mere 15 cents per capita.)

With the initiation of this "tax check-off for the arts," as it's commonly called, Oregonians could at last make a simple, private, meaningful and direct contribution to the state's artistic future. The pickings may be slim—only \$106,000 was collected

last year—but every dollar validates the arts' significance to the state's economic and cultural well-being.

Many applaud the fund's purpose: to upgrade and construct arts facilities. This not only guarantees adequate exhibition and performance space which is in exceedingly short supply statewide, but increases touring possibilities as well.

Typically, Southern Oregon reaps about 22 percent of arts check-off funds. This year more local groups than ever before will benefit. When Joan Mondale, wife of the former vice-president and the original arts check-off campaign chairman, appeared in Portland last month to award the 1983 grants in a noontime ceremony, Southern Oregon was admirably represented: Music Enrichment Association, Coos Bay, \$5,000; Schneider Art Museum, Ashland, \$4,000; Rogue Gallery, Medford, \$4,000; Oregon Shakespearean Festival, Ashland, \$3,000; Peter Britt Music Festival, Jacksonville, \$3,000; Umpqua Valley Arts Assn., Roseburg, \$3,000; Barnstormers Theatre, Grants Pass, \$2,000.

Southern Oregon's share, \$24,000 versus \$28,000 allocated in 1982, reflects a proportionate dip in all funds collected, (\$130,000 versus \$106,000 in 1983). Through the three-in-one matching requirement, in which communities and private donors must ante up three times the awarded jackpot, Southern Oregon's share guarantees \$72,000 in facility improvements (\$318,000 statewide).

John Evey, one of the arts check-off instigators and currently executive vice-

president of Oregon Advocates for the Arts, attributes the drop in contributions to a weak economy, not weakening support for the program.

"After all, the arts check-off originally came at a time when people were holding onto every cent," Evey says. Even so, he's convinced Oregonians could, and should, give more.

Evey contends increased public awareness could generate up to \$500,000 for the arts check-off. Some people, he says, don't thoroughly read the explanation provided in the tax booklet. Others don't realize they can contribute even without receiving a refund (by mailing a separate check directly to the Oregon Arts Development Fund). Some believe that "arts facility improvements" funded by the program are already covered by the state budget. Untrue; the funding sources don't overlap. Oregon Arts Commission grants are much smaller. Most are \$1,500 or less, and are usually awarded to performing groups and individuals.

But the largest group of potential donors falling through the cracks may be those who solicit the services of a professional tax preparer.

A random poll of 10 Rogue Valley tax preparers confirms John Evey's guess that many fail to inform their clients about the program. Of those contacted, none prepare less than 100 tax forms a year and many process more than 600. Only one doesn't ask about the \$1 presidential campaign check-off. Unlike other check-offs, this contribution does not affect your tax refund. And yet four of the 10 are silent about the arts check-off. Of those that do, some bring up the subject during personal interviews with clients, while others print the question on an in-house form.

Of those that don't mention the program, some claim forgetfulness while others are more adamant.

"Time is money," replied one pragmatic accountant. "If I have to spend 15 minutes explaining all the check-offs, it costs the client extra."

Another grumped: "The state tax form is getting to be a garbage bag; a nightmare. No wonder people are confused."

Others are more obliging. "You know, I'm going to make a sign and put it right on my desk: 'Remember to ask about ...'

and list the check-offs," promised one.

"They really are a good thing."

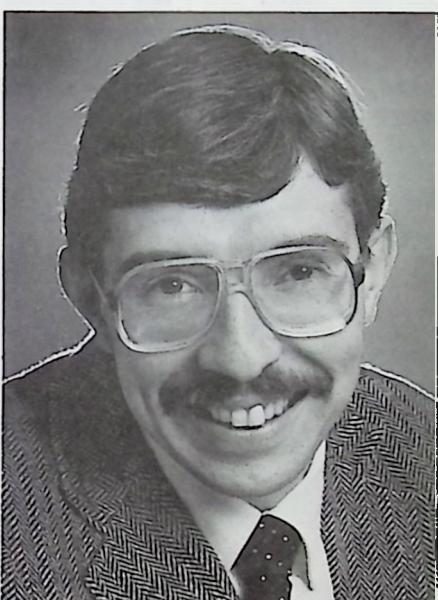
One accountant, a professed "arts advocate," does more than mention the arts check-off to clients. He actively encourages them to contribute. But, he sighed, few do.

"You know, I'd give [the arts fund] a check myself if I ever got a tax refund," he said, admitting, "But then, I never do. I don't pay into the system, either."

The rest of us should be so lucky. Or so crafty. But those who shoulder the largest tax burden are the ones who generously dig a little deeper for the arts check-off. And the program's grassroots origins is precisely what makes it such a vital, valuable and highly visible commitment. Not millions of dollars from a powerful foundation, but an average of \$4 collected from 5 percent of state taxpayers.

And as residents give, so shall they receive. On paper, the \$5,000 awarded to the Music Enrichment Association in Coos Bay doesn't look like much. That amount wouldn't finance a year's college tuition much less make a very big dent in the proposed \$30,000 refurbishment of the town's main performing facility, a high school auditorium. But try telling that to

John Evey, Oregon Advocates for the Arts



Lowell Kobrin



Oregon Coast Music Festival Director Gary McLoughlin

Nellie Ripper, wife of state Sen. Jack Ripper and a strong political voice within the area's arts community.

With characteristic candor she outlines the problem, not one of sound but of sight. In Coos Bay, you see, the playbill changes but the playhouse does not. Whether it's a community college production of a devilish "King Lear" or a saintly gospel choir, a neighborhood barbershop quartet or chamber musicians from Romania, it all happens onstage at Marshfield High School. Most importantly, the 1,150-seat facility houses a 65-person symphony orchestra during the renowned Oregon Coast Music Festival, a midsummer celebration which attracts upwards of 5,000 music fans.

But for some time now, conductor Gary McLoughlin has been straining to keep up with more than a demanding rehearsal schedule. His eyes, as well, have felt the strain of a 27-year-old lighting system which plagues performer and spectator alike.

Mrs. Ripper recalls a typical concert: "The musicians couldn't see their music. The people sitting in back couldn't see the musicians." At least they had it better than those in the front row, who shielded their eyes with programs to escape glare reflecting from the stage floor.

Expert consultants were called in, a budget tabulated, and the arduous task of fund-raising begun. Pledge cards are popping up in every concert program, letters of solicitation have been sent to students' parents, and senior members of the high school faculty even challenged local radio deejays to a benefit basketball game.

Mrs. Ripper is thankful for it all, but says a special prayer for the arts check-off grant.

"It's a stepping stone, a catalyst to get the community to realize they've got a good thing going. Why, it gives people pride to get some recognition for what they're doing."

If Nellie Ripper's dream is to outfit an aging auditorium with concert hall acoustics, in Medford Jan Trowbridge has equally lofty aspirations.

As director of the Rogue Gallery, Trowbridge sits squarely at the core of Medford's artistic sphere. She recalls

that not long ago, the gallery faced a precarious turning point that threatened its very existence.

Space, always a problem, was becoming suffocatingly scarce. As Trowbridge saw it, without room to expand the gallery was doomed.

"We simply had to grow or die; I couldn't bear to watch it stagnate," she affirms. But the price of purchasing an adjacent building,



The Mail Tribune

\$150,000, was a seemingly monumental obstacle: could they raise the cash in a recession-ravaged community?

When a \$10,000 check arrived from the tax check-off for the arts, among the largest such grants awarded in 1982, spirits were bolstered and other financial sources miraculously appeared.

"We were so thrilled," Trowbridge gushes. "It confirmed our hopes and dreams and gave us confidence."

The building's title finally secured, another \$4,000 from this year's check-off fund is earmarked for the facility's renovation.

Another success story lies just a few miles beyond Medford, down the old stagecoach route to Jacksonville. Once a gold miner's mecca, the town's current claim to fame is musical, not metallic. Roughhewn timbers rise in an arch from a grassy hillside in the Peter Britt Gardens to proclaim the Peter Britt Music Festival, home to classical, bluegrass and jazz at various times throughout the summer.

Life is appreciably brighter at Britt these days, thanks to the installation of illuminated posts on the outdoor footpaths. The winding paths had become particularly treacherous on moonless nights, but it wasn't until someone tumbled off course that something was done.

With only 2 percent of Britt's budget coming from government sources, improvement funds were scarce. In fact, the \$8,000 in arts check-off funds received last year to fund the lighting project was more than all the rest of Britt's government grants combined.

Calling such assistance "the government's good housekeeping seal of approval," Britt General Manager David Shaw explains: "Everyone complains about the inefficiency and slowness of government, right? But you've got to admit they have an excellent system of guidelines for evaluating need and merit. The distribution of these [arts check-off] funds has been



Janelle Sills

Check-Off Arts funds light up Britt Festival grounds

very fair. And once the government ante's up, in the form of a grant, others want to get behind a winner. They add their share of the pot and . . . you've got yourself a crap game."

Britt is in the cash receiving line again this year, and once again for lights. But this time they'll be focused onstage. The \$3,000 grant is part of a \$15,000 project to add flexible stage lighting capability, including the installation of 30-foot poles on which lights can be hung.

"The Britt grounds have a unique ambiance, but the effect isn't complete without lighting to help set the mood," Shaw says. The elaborate lighting system is also essential to an expanded dance program in the works.

In a good example of how arts check-off projects vary according the community's needs, Roseburg artists are renovating an aging World War I naval hospital that should have checked in for a physical long ago. The brick structure leaves behind a legacy of cracked plaster and leaking

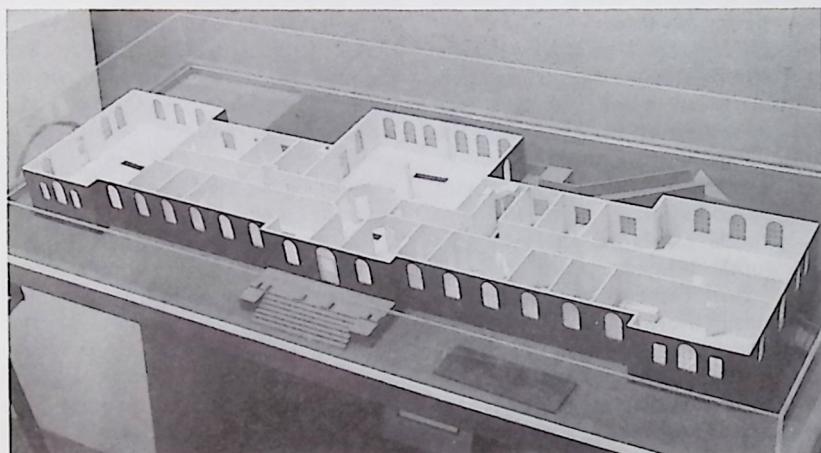
radiators, narrow rooms connected by a central corridor, and some walls still painted in antiseptic white. Constructed before handicap access became a national priority, stairs impede each entrance.

Changes have been made. In 1983, \$20,000 was spent on a new boiler, flooring and electrical work, but much remains to be done.

For four years the building has housed the Umpqua Arts Center. Executive Director Douglas Beauchamp envisions a wide, sunlit expanse where tiny rooms now stand as sentinels of another age. Until then, Beauchamp claims, "we're limited artistically."



Douglas Beauchamp



Model shows plans for inside improvements of Roseburg arts center remodeled by Check-Off Arts funds.

Still, that doesn't stop children's laughter from rebounding off the high ceilings during pottery workshops, part of an extensive children's program; or dissuade organizers of a women's art festival that draws throngs of dedicated artists and onlookers each fall.

But the biggest bash of all is a summer arts festival which spills outdoors into the parklike setting. It's a joyful melange of visual and performing arts, cotton candy smells and impromptu marketplace of colorful wares.

Not coincidentally, a much older festival and the state's largest theatrical celebration served as a model for the arts check-off

program. The Oregon Shakespearean Festival, Ashland's perpetual feast of good Will, seems to draw tourist coin and arts aficionados with equally magnetic intensity. One such enthusiast, John Evey, was eventually hired on in the festival's development office, but not before he had produced a master's thesis on the festival's economic impact. Within that document, Evey uncovers some eerily prophetic words written by a local newspaper editor in 1893. Referring to the festival's forerunner, Southern Oregon Chautauqua, he wrote: "It will bring people hither and shows that Ashland

has the resources, the pluck, the enterprise and the intelligence that will make it a city of which all of Southern Oregon will be proud."

In the intervening years, Ashland's reputation, and the festival's, has stretched considerably beyond the valley. In fact, when Evey pitched his arts check-off idea to state legislators in 1980, the shining success in Ashland was a visible, vigorous reminder of the arts' impact on a community. Evey reports that the bill passed with nary a dissenting opinion.

Appropriately, the Oregon Shakespearean Festival will reap \$3,000 from arts check-off funds earmarked for dry cleaning equipment. The total bill is \$23,000 for a

machine powerful enough to handle the 300 garments used annually.

With the income tax deadline drawing ever nearer, residents are reminded once again where support for the arts begins — at home. The facilities built today promise a thriving future for the arts; or as Peter Hero of the Oregon Arts Commission would say: "Without a proper wooden floor, you don't have ballet." And remember: Those who give a little to the arts via their state income tax refunds will get at least one thing in return — the first deduction of 1984!

Anne Siegel is a freelance writer who lives in Ashland.

Arts Council of Southern Oregon by Susan Spady

"You haven't missed it," says David Shaw, referring to the recent reorganization of the Arts Council of Southern Oregon. In fact, anyone with an agenda should by all means bring it to the council's next meeting at 4 p.m., February 17, at the Rogue Gallery in Medford.

Shaw, the newly elected president, describes the organization as, "very ad hoc. The only things that will happen are those that people volunteer to do." As a result of December's organizational meeting, volunteers have already assigned themselves to several committees, met to clarify their priorities, and are ready to report to the February gathering.

Jan Trowbridge, council vice president, is chairing the committee on arts education, concerning but not limited to, an expanded Artists-In-Schools program. Gary Murrell's arena is fund raising. Facilities development is co-chaired by Molly and Larry Kerr, and arts festivals by Brad O'Neil.

David Strauss heads the committee to broaden the charter of the Medford Arts Commission, and Lynette Godsey, council secretary, heads the caucus for the per-

forming arts. Thomas and Edith Heumann have taken on the production of an arts calendar for long range scheduling of regional events. Jim Allen is the council's newly elected treasurer.

In addition to being eligible itself for grants from the Oregon Arts Commission, the council can act as a channel for local grants applicants. The Arts Council for Southern Oregon staff is now entirely volunteer, but grant money could fund a part-time manager.

A partnership between the council and Southern Oregon State College is being negotiated, with the likelihood that a 12-day arts management institute will be offered on campus in June.

Shaw, general manager of the Peter Britt Music Festival, urges Southern Oregon residents to continue creating the council that will serve their needs. "We've made a start," he says. "I was a little skeptical, but I'm very impressed with how people have stepped up [to help]."

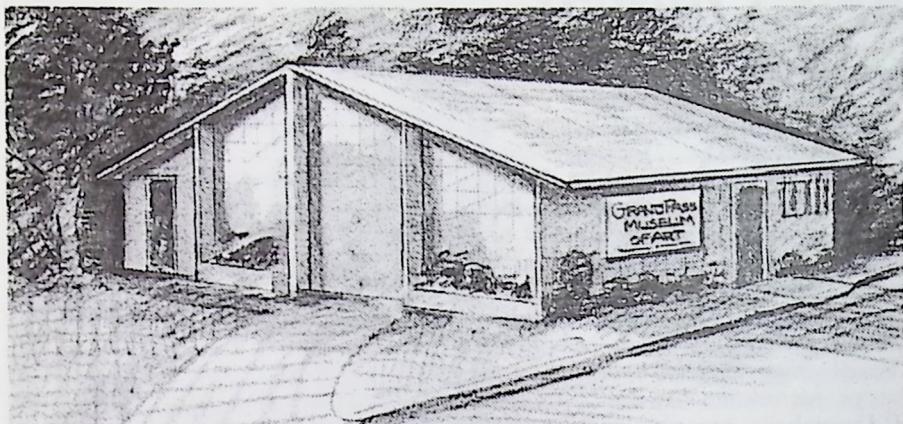
A membership fee of \$10 will not only ensure mailings but will also help the fledgling organization stretch its wings. Write to:

*Arts Council of Southern Oregon
46 North Front Street
Medford, OR 97501*

Susan Spady is a freelance writer and a regular contributor to the Guide.

center for
community involvement:

THE GRANTS PASS MUSEUM OF ART



by Mary Karsnia Friesen

How does a commercial art gallery evolve into a non-profit Museum of Art dedicated to providing the surrounding area with major exhibits from all over the world, as well as creating an atmosphere of support and encouragement for area artists?

When that question is asked of members of the Museum Guild of the Grants Pass Museum of Art, their replies tell a story of the caring, dedication, enthusiasm and

determination that went into the development of the Museum.

"First," says Medora Nankervis, "you need gallery owners who are more concerned with what they can give to the community than with making money."

"And artists who are willing to devote their time and energy to working together to achieve the establishment of a Museum," adds Etoile Miller. "A lot of people have put their personal goals second to doing what it takes for the Museum to be a success."

"And community support," says Mel McLean. "A project like this would be impossible if it weren't for the people in the community who feel a need for it."

"And a little luck," says Bernice Ayers. "Getting our present building was the answer to a lot of prayers."

The story of the museum began in February of 1976 when Charles and Faye Hill opened Gallery One at 232 S.W. Sixth Street in Grants Pass.

"Chuck had been a builder in California," recalls Medora. "He moved to Grants Pass in order to be able to devote more time to his watercolors. When he needed a place to show his work and there was none, he opened his own gallery. That's just the kind of person he is."

In the beginning, Gallery One featured works by six regular local artists. "That didn't last long," Medora chuckles. "Chuck and Faye had such a drive to embrace all artists." Within a few weeks the gallery was offering exhibits featuring capable artists from all areas of the Northwest and California.

By the time that Gallery One celebrated its first birthday, the transition from gallery to museum had already begun. Arrangements had been made to have periodic important exhibitions by Visual Arts Resources of the University of Oregon Museum of Art and educational exhibits and lectures had been made available to schools in Josephine and Western Jackson Counties. By this time also, the nucleus of what was soon to become the Grants Pass Museum of Art Guild had formed, consisting of artists who enthusiastically supported the community service functions that the gallery was providing.

In an attempt to provide an ever increasing variety and scope of exhibits to the Rogue Valley, the gallery owners applied for, and got, the prestigious annual travel exhibition of the American Watercolor Society in 1977. "I remember someone asking Chuck how he had the nerve to apply for that exhibit, when it was only sent to twelve galleries a year," Medora recalls. "His response was that his motivation was to begin at the top and stay there. He must have been right too," she adds, "because they've let us have their exhibitions six times."

In 1979, Gallery One officially became the Grants Pass Museum of Art and was incorporated as a non-profit corporation with five directors: Gary Ackerman, president; Medora Nankervis, vice-president; Jacqueline Cook, secretary; Judy Weiner, treasurer; and Craig David. Charles Hill remained as Museum Director until 1981 when Bernice Ayers was hired to fill that position.

"That was such an exciting time!" Mel McLean reminisces. "We had such grand plans and so much enthusiasm and determination and . . ."

"We only lacked one thing," Medora adds dryly.

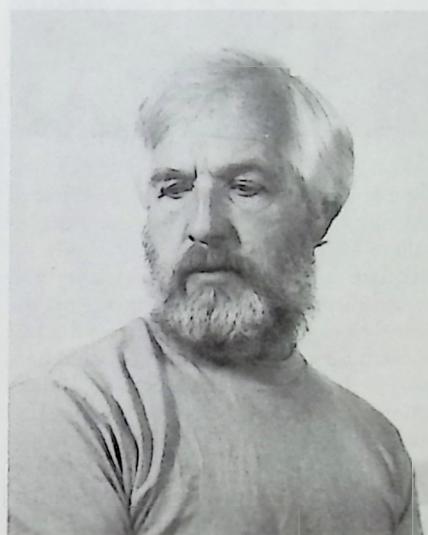
"What was that?" I inquired.

"Money, Honey," Medora laughs. "But that's where Mel came in."

Mel explains that, in one of the first newsletters after the museum was officially formed, there was a request for ideas about how the necessary funds could be raised to continue with the existing programs and implement some vitally needed expansion. "I had some thoughts so I wrote Chuck a note about them. Then *someone* (she looks pointedly at Medora) said that, since I was the only one who had any ideas, I should be the fundraiser. I've been doing it ever since."

Another urgent need the Museum faced

Charles Hill





Arts in Agriculture exhibit



when it was first incorporated was that of finding a new home. The location of Gallery One had become increasingly inadequate in terms of space, security and accessibility. "The fact that it was on the second floor of the building created a real problem for a lot of people who would have enjoyed the exhibits," says Bernice. "Many senior citizens and people with physical handicaps just couldn't manage that flight of steps. It was also impractical to consider attempting to acquire a collection of our own until we had more room and more secure quarters."

During 1980 the existing programs of exhibitions and education were continued, while the members explored a number of possible locations, including the old Josephine County Courthouse. The present location, a concrete block building in Riverside Park, was chosen because it provided all of the features necessary at the time, along with room for expansion.

"At first, it seemed like we weren't going to be able to lease the space," Mel says. "There was some talk about turning it into a temporary fire station. We all went to the City Council meeting on the night that they were to make the decision, and sat there hoping. It was just what we needed. There were about seventy of us there and when they announced that we could have the lease, we all jumped up and cheered."

Before the move to the museum's new quarters could be accomplished, a number of renovations were necessary. "That's where the community got behind us and showed its support," says Bernice. "People donated the money we needed, which was, of course, essential. But, they also came and helped, which gave us the kind of encouragement that no amount of money can provide. The businesses in the area have been just marvelous, too. Rogue Valley Heating and Air Conditioning donated a heat pump to give us the climate control we need, and Star Concrete fixed the entry way. Ken Barron did the wiring so we could

have real museum quality lighting for our exhibits, and Ron White worked up a beautiful Schematic for Growth."

In March of 1981, just four months after the City Council gave its approval to the lease, the museum moved to its new home. Since that time the major focus of the museum has been to continue with the commitments, both to the community and to the artists of the Rogue Valley, which were established during the evolution of Gallery One.

The policy statement of the museum reads:

The Grants Pass Museum of Art is committed to developing a growing awareness and appreciation of visual art, and to the development and the stimulation of local expression of art.

Just how strongly the Museum Guild is dedicated to these goals is apparent from what has been accomplished, what is currently being done, and what is planned for the future.

From the beginning of Gallery One, there has been a program where selected works from the most important exhibits have been taken to the schools in the area. The school exhibitions have included a lecture and a question and answer period. This program has been continued, to the present, with no charge to the schools.

In the spring of 1983, during the museum's exhibition of Sumi painting, a professional watercolorist traveled to the schools with works from the exhibit, a series of slides, and a watercolor kit. After the lecture and slide presentation, the students were given access to the kit and encouraged to give the techniques a try.

Variety in the exhibition is stressed by the museum. As Medora says, "If people come in this month and don't like what they see, there will be something entirely different next month."

"You only know your own taste when you are exposed [to the arts]," Bernice adds.

Just in the past six months, the exhibits have included Ethnic Clothing and Wearable Art, watercolors, ceramics, photography, and still life paintings. The turn-around time for exhibits is usually three weeks instead of the two to three months that is common in most museums, and two exhibits are always in progress at the same time, which means about 36 exhibits every year.

When I asked Bernice Ayers what she considered to be the museum's benefit to the community, she replied that she felt that the museum's importance consisted of providing access to major exhibits of all forms of visual art. Just how far the museum is willing to go in order to do that is demonstrated by the willingness of the staff to make a special effort to help people see the exhibits. Although the museum has posted hours of noon to 4 pm, during Tuesdays through Saturdays, if Bernice is notified that a group would like to see a particular exhibit and can't get there during regular hours, she will arrange for the museum to be open at a time convenient for the group. "We don't want people to miss seeing an exhibit that is of

(continued on page 41)



Shakespeare in 1984

osfa

by Kimberly Carnegie

Someone once said, "The play's the thing," and for the Oregon Shakespearean Festival, the upcoming season fulfills that famous Bard's proclamation. But the "thing" the plays all have this year is a whimsically different twist.

"This year we were looking for something with that unique and unusual quality," says Jerry Turner, artistic director for the Festival.

"I'm excited about the season because in our play selections we tried to move away from standardization, take risks and have fun like we did with *Wild Oats* last year."

"It was a crazy play that turned out to be a surprise hit," Turner adds with a smile.

The 11 plays selected for this season combine the expectations of surprise hits, Brian Friel's *Translations*, and the challenge for freshness in tried, but somewhat untrue Bardic interpretation, *Troilus and Cressida*.

Translations, directed by Turner, brings last-century Ireland to the Festival. This enigmatic production tells of a young English lieutenant whose task is to translate old Gaelic place names into English words. The officer is caught wonderfully in the web of the melodic Gaelic language, the Irish countryside and a girl named Maire. *Translations* previews March 23 and opens March 24 in the Black Swan Theatre.

The festival begins its season this month with an evening preview of *Troilus and Cressida* on February 21. In this, Shakespeare revisits the heroes of "The Illiad," with quite a different cast. The women are foolish, false or mad and the men are vain, arrogant and stupid. The times are troubled, but somehow the people still fall in love. Troilus, a young prince not yet wordly-seasoned, and Cressida, an instinctual girl-woman, gives light to their love that blossoms quickly, but is frayed by a world taut with petty quarrel. Richard E.T. White directs this play, called truly a mix-



ture of the forces of fine drama; heroism and villainy, love and betrayal and comedy and tragedy.

Another delight with a taste of the past, *London Assurance*, brings comedic refreshment to Ashland. Author Dion Boucicault spins the "country mouse visits city mouse" tale when a gentleman plays host to both rural neighbors and city folks at a house party. Attending the party are a mixture who blend country beauty and charm; Grace, who believes love would be a great inconvenience, and Lady Gay Spanker, who leads her puppy-like husband on a frolicky chase. They are pursued by Sir Harcourt Courtly, a foolish old codger, his son, the secret man-about-town, Charles, and a scrapper named Dazzle, who lives by the skin of his teeth and his London assurance. *London Assurance*, directed by Hugh Evans, is reminiscent of the austere romance of Jane Austen. It previews February 22 and opens February 25.

Director James Moll invites play-goers to a weekend in the country with Noel Coward's *Hay Fever*. Set in the 20's, this unforgettable romp finds Mother, an attractive actress, inviting her youthful, athletic admirer down for a little vacation, and Father, meanwhile, playing host to a flapper, only meaning to study her for his new novel, though. Both Son and Daughter also bring guests to enhance this idiosyncratic family's weekend. Coward's theatrical Bliss family wreaks hilarious havoc on the unsuspecting visitors and audience alike. *Hay Fever* previews the evening of February 23 and opens February 26.

Also on February 23, *Dracula*, a popular carry-over from last season, previews in the afternoon. Richard Sharp's new adaptation of Bram Stoker's parable of the eternal duel between the dark and the light gathers four friends at an asylum for the insane and binds them in a sacred pact to destroy the Count. *Dracula*, Master

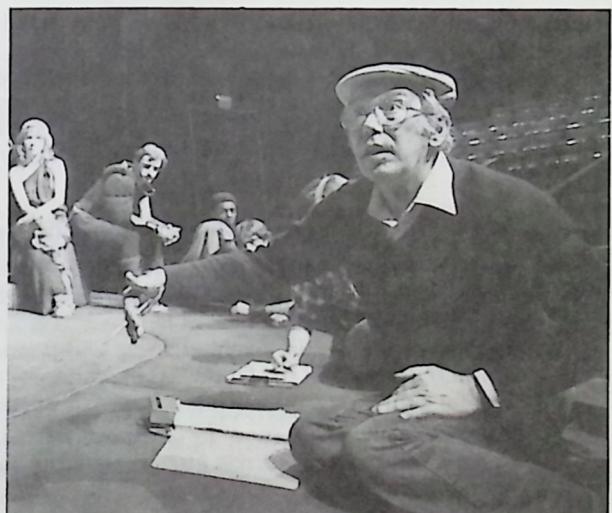
of the Undead, has already claimed Lucy's life and soul and his penetrable, ageless lust threatens Mina. Can the Count's ancient wisdom be challenged by Professor Van Helsing's wit? Will Dr. Seward de Lucy's salvation be from her internment as the bride of Dracula? Only time and the play will tell in this eerie tale directed by Richard Geer. *Dracula* opens February 25.

Joining the repertory later in the season will be Tennessee Williams' *Cat on a Hot Tin Roof* late in April; *The Revenger's Tragedy*, by Cyril Touneur; Shakespeare's *The Winter's Tale*, *Henry VIII* and *The Taming of the Shrew*; plus a new play, selected with the invigorating response to *Dreamhouse* last season. The play, to be announced later, will be presented in the Black Swan.

A brochure describing the 1984 season is available without charge. For the brochure, tickets, or information, call the box office at (503) 482-4331, or write Shakespeare, P.O. Box 158, Ashland, OR 97520.

Kimberly Carnegie, a junior in political science and communications at Southern Oregon State College, writes for the school newspaper, the Siskiyou.

Director Jerry Turner



Hank Kranzler

Listeners Guild By-Law Revisions

At a one-day workshop on October 20, 1983, KSOR Listeners Guild Board of Trustees and Regional Representatives drafted a revision to the Guild's By-Laws. After further review and revisions at a December 1, 1983 meeting, the Board of Trustees, by a unanimous vote resolved that the revised draft of the By-Laws be submitted to members of the KSOR Listeners Guild in the February issue of the *KSOR Guide to the Arts*.

You are invited to submit comments to the Board of Trustees. Comments may be mailed to:

Carol Doty, President
KSOR Listeners Guild
1250 Siskiyou Blvd.
Ashland, OR 97520

Please mail your comments so that they will be received by February 20. The Board of Trustees will review comments at its next meeting scheduled for 7:00 pm on February 24, with plans to adopt the revised By-Laws at the Guild's annual meeting in March.

If you would like to attend the meeting, please contact KSOR or any member of the Board of Trustees for information about the location of the meeting.

PROPOSED (REVISED NOVEMBER 1983) BY-LAWS of Southern Oregon State College Radio Station KSOR LISTENERS GUILD

Preamble

Southern Oregon State College Radio Station KSOR is owned and operated by the Oregon State Board of Higher Education and Southern Oregon State College. The station provides a public radio service to residents of the Southern Oregon-Northern California region.

The KSOR Listeners Guild is a semi-autonomous component of the SOC Foundation and was formed in 1977 to support station KSOR.

Article I Objectives-Purposes of the Guild

The KSOR Listeners Guild is an arts organization which exists to encourage high quality public radio for members and listeners throughout KSOR's geographic coverage area. The Guild's purposes include:

1. To provide an identity for fundraising and promoting maximal membership of KSOR listeners in the Guild, raising funds for the expansion of the station and for supporting the operating expenses of the station; and
2. To provide representation for members served by the station including minority and special interest groups, to secure and organize comments from members and to present them to KSOR management; and
3. To advise the Director of Broadcast Activities on matters of policy and procedures as requested.

Article II

Membership in the Guild

1. Any person or business may join the Guild by submitting a membership fee to the Listeners Guild at SOSC. A member will be entitled to one vote in the Guild's affairs. There will be various classifications of memberships in the Guild. Membership titles and fees, rights and privileges and use of the income from memberships shall be determined by the Board of Trustees.
A member may resign from the Guild by giving written notice of the resignation to the President or Secretary of the Guild, or by failing to submit an annual membership fee to the Guild.
2. All Guild members shall be eligible to vote upon business transacted in the Guild's general meetings. No new member shall exercise voting privileges at any Guild meeting unless that member's membership fee has been received at least twenty-one (21) days prior to the meeting.
A quorum for the transaction of business at any duly called meeting shall consist of those members present.
3. The Annual Meeting of the Guild shall be held during the month of March each year at such time and place as may be determined by the Board of Trustees for the purpose of reviewing Guild affairs, the Annual Report, accomplishments and future projects, and for conducting other business as appropriate to the Guild's purposes as outlined in Article I. Written notice of the Annual Meeting shall be given to the members at least ten (10) days prior to the meeting.
The Guild may hold such additional meetings at such places and time as it may determine. A Special Meeting of the Guild shall be held whenever called by (1) the President of the Guild, or (2) not less than twenty-five (25) members of the Guild, or (3) the Director of Broadcast Activities. Written notice of a Special Meeting shall be given to the members at least ten (10) days prior to the meeting.
The President shall preside at all meetings of the Guild.

Article III

Governance

1. **Board of Trustees**
The affairs of the Listeners Guild, the direction of its work, and control of its property shall be managed by a Board of Trustees composed of members of the Listeners Guild. The numbers of Trustees shall be established by the Board of Trustees.
Regional Representative Trustees shall serve one-year terms, Trustees-at-Large shall serve three year terms. Regional Representatives are selected to represent all KSOR listeners, taking into consideration geographical distribution and minority interests. Trustees shall be elected from the membership by the Board of Trustees. A vacancy on the Board of Trustees shall be filled by appointment for the unexpired term. Each Trustee may serve no more than three (3) consecutive elected terms.
2. **Meetings of the Board of Trustees**
The Board of Trustees shall meet at least three times annually at a time and place determined by the Board of Trustees. More frequent meetings may be called by (1) the President, or (2) three Trustees, or (3) the Director of Broadcast Activities. Notice of meetings shall be given at least ten (10) days prior to a meeting. Those Trustees present shall constitute a quorum for the transaction of business. The President shall preside at all meetings of the Board of Trustees.

3. Officers

Officers of the Listeners Guild shall be: President, Secretary, and others as determined by the Board of Trustees; and the Director of Broadcast Activities, ex-officio. The Board of Trustees shall elect, fix the terms of office, remove from office with cause, and fill vacancies in the officers of the Listeners Guild, as the need arises.

4. Committees

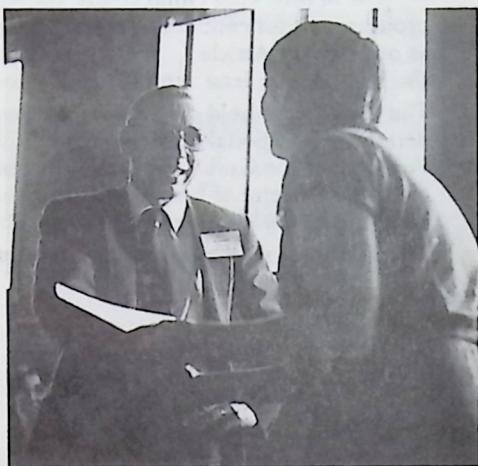
The Board of Trustees from time to time may appoint committees to address long range planning, finance, membership, or special projects. Actions of the Committees will be reviewed and approved by the Board of Trustees.

Article IV Minutes

Minutes of meetings of the Listeners Guild and of its Board of Trustees shall be maintained by the secretary of the Guild and be filed in the business offices of KSOR.

KSOR Listener's Guild Meeting

(upper l) Listeners Guild Board meeting in Crescent City with Regional Representative Bill McGinnis, center; (upper r) President Carol Doty presents CPB fundraising award to Marion Wilbrite at Gold Beach Guild meeting. (lower l) Jack Brookins, Coos Bay, receives CPB fundraising award. (lower r) Board members Alice Sours and Jon Littlefield with Mrs. Littlefield and Ronald Kramer.



Photos by William Thorndike, Jr.

Article V Amendment

Amendments to these By-Laws may be enacted by the Board of Trustees at any meeting, provided the substance of the proposed amendment is provided to the membership at least ten (10) days prior to the meeting of the Board of Trustees. A two-thirds vote of the Trustees shall be required to pass an amendment.

Article VI Dissolution

In the event of the voluntary or involuntary dissolution of this Guild, title to any and all assets and property of said Guild after payment of any lawful obligations shall pass over to and be vested in the SOC Foundation or its successor, board or agency, in trust, however, exclusively for the use and benefit of (1) Radio Station KSOR; (2) Southern Oregon State College, Ashland, Oregon, or its successor institution, in the stated order.

on the Coast-CPB Fundraising Awards



(upper l) Marion Wilbrite, Gold Beach, and Eleanor Plamondon, Port Orford, each receive CPB fundraising awards. (upper r) Carol Doty presents Dr. Audrey Wagner, Crescent City, with certificate (lower l) Alan Mitchell, Port Orford, receives CPB fundraising award (lower r) KLG Trustee Jean Francis, Paul Francis, KLG Trustee Joan Haley, and Dean Ing at Board meeting

PROGRAMS & SPECIALS AT A GLANCE



Whoops! recounts in a drama which led to the default of the Power Supply System and Northwest ratepayers and viewers views the situation with humor in this original radio drama. The play is at 9 pm February 7 and 14.

The Long Journey of Poppie Nongena is a triumphant tale of love and family. It chronicles the 40-year saga of an African woman and her family's life and commemoration of Black History Month. It is at 9 pm February 21 & 28.

Chatterbox, encore performances of award-winning programs designed for the young and the young at heart.

Sunday

7:00 Ante Meridian
Santa Fe
Chamber Music
Festival
12:00 Music in
America
1:00 Chicago
Symphony
3:00 To Be
Announced
4:00 Siskiyou
Music Hall
6:30 All Things
Considered
7:30 Folk Music
9:30 Jazz Revisited
10:00 Weekend Jazz

Monday

6:00 Morning
Edition
7:00 Ante Meridian
9:45 European
Profiles
10:00 First Concert
12:00 KSOR News
2:00 San Francisco
Symphony
2:00 About Books
and Writers
4:00 Songs
Jumping
In My Mouth
5:00 All Things
Considered
6:30 Siskiyou
Music Hall
9:00 Moon Over
Morocco
9:30 Gentleman
Johnny
10:00 The Blues

Tuesday

6:00 Morning Edition
7:00 Ante Meridian
9:45 900 Seconds
10:00 First Concert
12:00 KSOR News
2:00 Cleveland
Symphony
4:00 Horizons
4:30 Chatterbox
5:00 All Things
Considered
6:30 Siskiyou
Music Hall
9:00 Whoops!
Journey of
Poppie Nongena
(starts 2/21)
9:30 Happiness
Joe Frank
(starts 2/21)
10:00 Music From
Hearts of Space
11:00 Post Meridian

Wednesday

6:00 Morning
Edition
7:00 Ante Meridian
9:45 Abc
10:00 First
12:00 KSOR
2:00 Music
International
3:00 All
4:00 Concert
World
Europe
4:30 Books
5:00 All
Considered
6:30 Siskiyou
Music Hall
9:00 Vi
9:30 Ta
10:00 Po

documentary the events
the Washington Public
the controversy between
PPSS investors; and then
umor and satire in an
two-programs air

Dottie Nongena,
and survival which
of a courageous South
A. A two-part
estory Month at 9 pm,

performances of KSOR's
signed especially for the
art. Tuesdays at 4:30 pm.

Music From Europe presents the brilliance of
Europe's finest orchestras under the batons of master
conductors Lorin Maazel, Neville Marriner, and
Karl Munchinger in performances of the music of
Mozart, Stravinsky, and Haydn; and a finale featuring
the American debut of Polish conductor Strugula
interpreting compositions by his fellow countrymen.
The series continues on Thursdays at 2 pm.

Jazz Alive presents a month-long Valentine's gift
to lovers of jazz with Nancy Wilson, George Shearing,
and Carmen McRae in performances from
Washington, D.C.; and the Women's Jazz Festival
in Kansas City highlighting programs Saturday
evenings at 10 pm.

Wednesday	Thursday	Friday	Saturday
ning	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
on			9:45 Parents, Taxpayers and Schools
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	10:00 Jazz Revisited
ut Women	9:45 Veneration Gap	9:45 BBC Report	10:30 Micrologus
Concert	10:00 First Concert	10:00 First Concert	11:00 Metropolitan Opera
News	12:00 KSOR News	12:00 KSOR News	3:00 Studs Terkel
ic from lochon	2:00 Music From Europe	2:00 International Festival	4:00 Siskiyou Music Hall
ote to You	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	6:30 All Things Considered
emporary	5:00 All Things Considered	5:00 All Things Considered	7:30 Pickings
tern			8:00 A Mixed Bag
ope	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	10:00 Jazz Alive!
& Ray	7:00 Pittsburgh Symphony	8:00 New York Philharmonic	12:00 Weekend Jazz
things	9:00 New Letters On The Air	10:00 Jazz Album Preview	
idered		10:45 Weekend Jazz	
you	9:30 Bob & Ray		
oc Hall	10:00 Possible Musics		
age Radio			
Story	11:30 Post Meridian		
Meridian			

SUNDAY

* by date denotes composers birtbddate

7:00 am **Anto Meridian**

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from **Morning Edition**.

10:00 am **Santa Fe Chamber Music Festival**

Highlights from the 1983 Santa Fe Chamber Music Festival in New Mexico.

Feb. 5 Highlights include two works by Mozart: Sonata in C major for Piano, K. 279, with soloist Ursula Oppens, and Fantasia and Sonata in C minor for Piano, K. 475, with soloist Andras Schiff. Also performed are Saint-Saens' Sonata for Bassoon and Piano, with soloists Lynette Cohen on bassoon and Barbara Weintraub on piano; Brahms' Sonata in F minor for Viola and Piano, with violist Heiichiro Ohyama and pianist Edward Auer; and Berio's Children's Play for Wind Quintet, featuring soloists Marya Martin, flute; Allan Vogel, oboe; Frank Cohen, clarinet; Lynette Cohen, bassoon; and Dale Clevenger, french horn.

Feb. 12 Performances include Mozart's Sonata in B-flat major for Piano, K. 333, with soloist Andras Schiff; E. Carter's Sonata for Cello and Piano, with violoncellist Carter Brey and pianist Barbara Weintraub; and Dvorak's Trio in F minor for Violin, Cello and Piano, featuring violinist Ani Kavafian, violoncellist Carter Brey and pianist Edward Auer.

Feb. 19 Featured is composer Leon Kirchner's Sonata Concertante for Violin and Piano, with Daniel Phillips on violin and the composer at the keyboard. Other works include Barber's Summer Music for Wind Quintet, Op. 31; Beethoven's Quintet in E-flat major for Piano and Winds, Op. 16; and Brahms' Trio in B major for Violin, Cello and Piano, Op. 8, with violinist Daniel Phillips, violoncellist Carter Brey and pianist Edward Auer.

Feb. 26 Highlights include composer Leon Kirchner performing his work "The Twilight Stood" set to poems by Emily Dickinson, with soprano Beverly Hoch. Also played are Bach's Sonata in G minor for Unaccompanied Violin, BWV 1001, with Ida Kavafian; Brahms' Sonata in E minor for Cello and Piano, Op. 38, with violoncellist Ralph Kirshbaum and pianist Andre-Michael Schub; and Beethoven's "The Archduke."

12:00 n **Music In America**

A look each week at a different aspect of classical music performance in this country. *National underwriting by Lincoln Automobiles.*

Feb. 5 Cincinnati composer Jonathan Kramer talks about the upcoming world premiere of his new work, "Moments In and Out of Time."

Feb. 12 Highlights include a conversation with Leonard Bernstein, who is about to embark on a U.S. tour with the Vienna Philharmonic, and an exploration of the 104 year tradition of concerts at the University of Michigan in Ann Arbor, where Bernstein's tour will begin.

Feb. 19 This week the Barns At Wolftrap is the site for a celebration of French musical culture, featuring a visit with director Ed Mattos. Concerts include performances by the many composers who studied with the legendary Nadia Boulanger, and a recital by Grant Johannesen, who also talks about the French tradition and especially the French sense of style.

Feb. 26 This week's program features a tour of the campus of Ohio's Oberlin Conservatory, which just celebrated its 150th birthday.

1:00 pm **Chicago Symphony Orchestra**

Sir Georg Solti directs the 1983-84 season of concerts.

Feb. 5 The English Rhapsody "Brigg Fair" by the English Impressionist composer Frederick Delius highlights this afternoon's concert, conducted by Sir Georg Solti. Opening the program will be a performance of Aaron Copland's "Buckaroo Holiday" from the 1942 ballet "Rodeo," and the concluding work is the Symphony No. 1 in D ("The Titan") by Gustav Mahler.

Feb. 12 A single work comprises this week's program, under the direction of conductor James Levine. Featured is a performance of "A German Requiem" by Johannes Brahms, with soloists Kathleen Battle, soprano; Hakan Hagagard, baritone, and the Chicago Symphony Chorus, prepared by its founder and director, Margaret Hillis.

Feb. 19 Maxim Shostakovich, son of the Soviet composer Dmitri Shostakovich, leads this afternoon's concert in a program devoted entirely to the music of his late father. Appearing as the guest soloist will be the Soviet-born violinist Dmitry Sitkovetsky, featured on the Violin Concerto in A minor, Op. 99. Opening the program will be the rarely performed Suite from the Incidental Music to Shakespeare's "Hamlet" and, to conclude, the Symphony No. 10, Op. 93.

Feb. 26 Principal Guest Conductor Claudio Abbado leads today's concert which highlights a performance of "Ramifications" by the contemporary Hungarian-born composer Gyorgy Ligeti. Another work from the 20th century opens the program: Webern's Six Pieces for Orchestra, Op. 6. Two works from the 18th century complete the program: Mozart's Bassoon Concerto in B-flat, K. 191, featuring CSO principal bassoon Willard Elliot, and, to conclude, Mendelssohn's Symphony No. 5 in D minor, the "Reformation."

3:00 pm To be announced

4:00 pm Siskiyou Music Hall

Feb. 5 BRAHMS: Piano Sonata No. 3 in F minor, Op. 5

Feb. 12 KORNGOLD: Violin Concerto in D, Op. 35

Feb. 19 HAYDN: Symphony No. 95 in C minor

Feb. 26 REICHA: Wind Quintet in E-flat, Op. 88, No. 2

6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

7:30 pm Folk Music

Your host is John Steffen.

9:30 pm Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Feb. 5 V Discs Some rare recordings released on discs available only to the armed forces.

Feb. 12 Accompaniments A variety of jazz singers accompanied by pianists and small groups.

Feb. 19 Borrowed Themes The themes of others as played by Red Nichols, King Cole, Glenn Miller and others.

Feb. 26 Female Singers A survey of singers of the period, including Lee Wiley, Margaret Whiting, Peggy Lee and others.

10:00 pm Weekend Jazz

Your host is Lewis Crowell.

2:00 am Sign-Off

Chata is for Sweethearts

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MONDAY

* by date denotes composers birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

7:55 am, Community Calendar

9:15 am, Calendar of the Arts

9:45 am European Profiles

10:00 am-2:00 pm First Concert

Your host is Traci Maltby.

Feb. 6 GRAUN: Violin Concerto in C minor

Feb. 13 DUSSEK: Piano Concerto in F minor, Op. 77

Feb. 20 BOCCHERINI: Guitar Quintet No. 3 in B-flat

Feb. 27 BRIDGE: Phantasie Trio in C minor for Piano, Violin and Cello

12:00 n KSOR News

2:00 pm San Francisco Symphony Orchestra

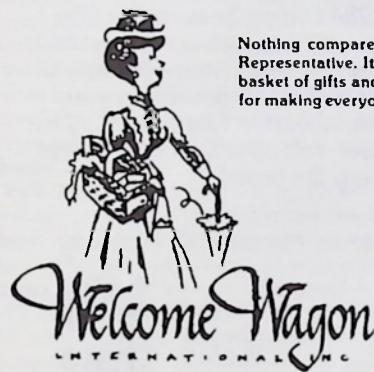
Feb. 6 Edo de Waart conducts this all-Rachmaninoff program, featuring Capriccio on Gypsy Themes, Symphony No. 3 and Piano Concerto No. 2, with soloist Alicia de Larrocha.

Feb. 13 The San Francisco Symphony Chorus, prepared by director Margaret Hillis, joins the Orchestra for the performance of Haydn's "The Seasons," with soloists Kathleen Battle, soprano; Siegfried Jerusalem, tenor; and Simon Estes, bass. Edo de Waart conducts.

Feb. 20 Conductor Neeme Jarvi leads Schumann's Overture to "Genoveva"; Chopin's Piano Concerto No. 1, featuring soloist Alexis Weisseberg; and Strauss' "An Alpine Symphony."

Feb. 27 John Nelson conducts "Prism" by Druckman; Piano Concerto No. 2 by Liszt, with soloist Russell Sherman; and Symphony No. 4 by Brahms.

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4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

4:30 pm Songs Jumping In My Mouth

Fantasy, folklore and music for children.

Feb. 6 Word Play Funny words, favorite words, mispronounced words and word origins lead to a contest between Fe-Fy-Fly and Hootenanny Granny.

Feb. 13 Rhythm and Rhyme Meet city jump rope champions and enjoy the rhythms of traditional and current childlore.

Feb. 20 I Am What I Eat Ndovu gives a party and Fe-Fy-Fly shares humorous recordings of children's questions about family table customs.

Feb. 27 Past and Present Frogs

Nationally known storytellers share lively frog tales and children describe frog experiences of their own.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

Feb. 6 MORALES: Magnificat

Feb. 13 BACH: Cantata No. 169

Feb. 20 GINASTERA: String Quartet No. 2

Feb. 27 SCHUBERT: Fantasy in C major ("Wanderer")

9:30 pm Moon Over Morocco

Young adventurer Jack Flanders searches for the lost knowledge of natural magic, an odyssey that takes him from the Sahara Desert to the exotic cities of Tangiers and Marrakesh, in this 13-part encore presentation. Produced by ZBS, sound for the series was recorded on location in northern Africa.

Feb. 6 The Hotel El Magreb

Feb. 13 Mojo Tickles the Irvories Still believed to be El Kabah the Liberator, Jack Flanders must battle El Hassan the Oppressor.

Feb. 20 The Invisible World Jack is trapped in a blinding sandstorm, while the bewitched Sunny Skies begins a mysterious search for the Golden Eye.

Feb. 27 The Grand Wazir Jack narrowly escapes a horrible death, and Mojo Sam is tempted by an offer he may not be able to refuse.

9:30 pm They Called Me Gentleman Johnny

Imagined memoirs chronicle the life of an actual historical figure, Lieutenant-General John Burgoyne, a commander of the British forces at the battles of Saratoga and Charleston during the Revolutionary War, in this 26-part drama. Written and read by Phillip Burton as Burgoyne.

Feb. 6 The Gordon Riots

Feb. 13 Susan Caulfield

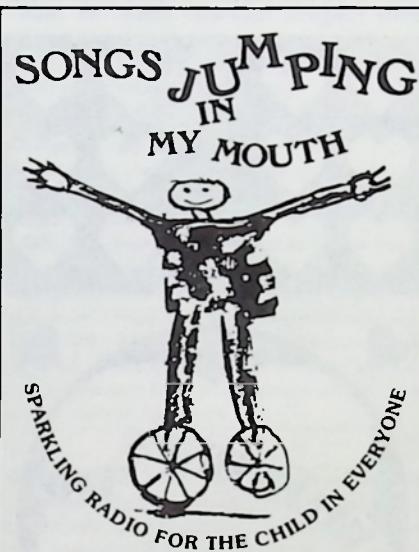
Feb. 20 In Ireland

Feb. 27 The East India Company

10:00 pm The Blues

Your host is Lars Svendsgaard.

2:00 am Sign-Off



Hear the fantasies of hundreds of children recorded by a pesky "fly-on-the-wall" spy. Hear the amazing life stories of a 309-year-old hoot owl. Hear the African rhythms of a giant musical elephant. Tune in and discover the secrets these three share on SONGS JUMPING IN MY MOUTH.

Mondays at 4:30 p.m.

NATIONAL PUBLIC RADIO

T U E S D A Y

* by date denotes composers birtbdate

6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR. Hosted by Lars Svendsgaard.

Funds for broadcast provided by the Clark Cottage Restaurant, Ashland.

10:00 am First Concert

Feb. 7 ROREM: Third Symphony

Feb. 14 SCHUMANN: Humoreske, Op. 20

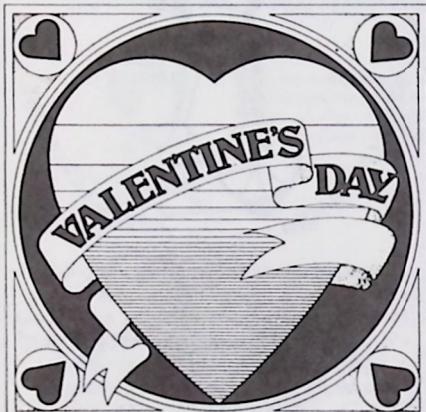
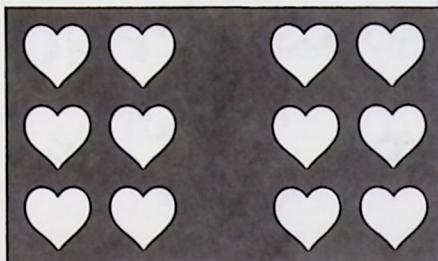
Feb. 21 MOZART: Symphony No. 29 in A, K. 201

Feb. 28 FRANCK: Sonata for Violin and Piano in A

12:00 n KSOR News

2:00 pm Cleveland Symphony Orchestra

Feb. 7 Charles Dutoit conducts Haydn's Symphony No. 87; Brauch's Scottish Fantasy, Op. 46; and Bartok's Concerto for Orchestra. Violinist Daniel Majeske is featured as soloist.



Feb. 14 Conductor Christoph Eschenbach leads Ballet music from "Macbeth" by Verdi; Symphony No. 40 by Mozart; Clarinet Concerto No. 1 by Weber, with soloist Franklin Cohen; and Symphony No. 5, "Reformation," by Mendelssohn.

Feb. 21 Pianist Murray Perahia is featured on the Piano Concerto in this all-Schumann program. Other works, conducted by Erich Leinsdorf, include Overture to Byron's "Manfred" and Symphony No. 3 ("Rhenish").

Feb. 28 Erich Leinsdorf leads the orchestra on Sinfonia, BWV 248, by Bach; Symphony in Three Movements by Stravinsky; Symphony No. 7 by Beethoven; and Overture to "Tannhauser" by Wagner.

4:00 pm Horizons

Horizons is a weekly documentary series which explores major issues and concerns of minorities, women, children, the elderly, and other groups.

Feb. 7 In the Tradition: Storytelling The first of four programs on the preservation of black art traditions focuses on storytelling.

Feb. 14 In the Tradition: Creating Music The second program exploring black art traditions profiles composer/musician Brother Ah who uses instruments ranging from conch shells to electronic synthesizers.

Feb. 21 In the Tradition: Cooking Exploring American culinary folklores, writer/poet/actress Verda Mae Grosvenor shares stories about black cooking in this third program on black traditions.

Feb. 28 In the Tradition: Folksongs The last of the four-part series on black art traditions highlights folk singer Odetta.





Sophie Mgcinna & Tbull Dumiakude in Poppi Nongena

4:30 pm Chatterbox

Some of the best of Children's Entertainment from KSOR's Award-Winning Series.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Feb. 7 BRAHMS: Serenade No. 1 in D, Op. 11

Feb. 14 TCHAIKOVSKY: Symphony No. 6 in B minor, Op. 74

Feb. 21 SCOTT: Piano Concerto No. 1

Feb. 28 HAYDN: Symphony No. 46 in B

9:00 pm Whoops!

The story of the Washington Public Power Supply System in a two-part series which presents the story behind the headlines. Produced by Media-Rites with producers Marcia Mint Danab and M'Lou Zahner Ollswang.

Feb 7 Whoops! Who Pays the Tab?

John Hockenberry examines the background of public power in the Northwest and how the supply system became involved in construction of five nuclear power plants. The program traces events that led to the default and current controversy between Northwest rate-payers and WPPSS investors over payment of the bonds.

Feb 14 Whoops! It's Not My Default

An original radio play in three dreams. Humor and satire underlie experiences of three characters who dream of WPPSS.

9:00 pm The Long Journey of Poppi Nongena

A dramatic presentation of the true story of one black woman's experience in South Africa. This two-part series is in commemoration of Black History Month.

Feb. 21 Part I Poppi Nongena experiences uprootings and separations from her family as South African laws are enforced.

Feb. 28 Part II Poppi Nongena's children become involved in the Cape Town rebellion of the late 70's. **This concludes the series.**

9:30 pm Happiness

Starring Academy Award nominee Barbara Barrie, this five-part original radio drama by playwright Ann Lealon revolves around 60-year-old Millie McVeigh as she reminisces about the various men in her life.

Feb. 7 Samuel and Mr. Carruthers: 1952

Following the death of her fourth husband, Millie inherits a rooming house and takes on her first boarder, Mr. Carruthers.

Feb. 14 Jack, the Last Lodger: 1970 Millie hopes her dissatisfaction with life will vanish with her final marriage. **This program concludes the series.**

9:30 pm Joe Frank

Master storyteller Joe Frank spins tales of love and despair, hope and experience, in his unique audio art programs.

Feb. 21 Lies, Part I Stories by Joe Frank recount the odd experiences of an American intelligence officer in Vietnam, a pair of radical feminists and a nightwatchman.

Feb. 28 Lies, Part II Frank concludes the tales of his diverse cast of characters—from a Vietnam U.S. intelligence officer to a pair of radical feminists.

10:00 Music from the Hearts of Space

The best of contemporary spacemusic with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

11:00 pm Post Meridian

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

2:00 am Sign-Off

WEDNESDAY

* by date denotes composers birthdate

6:00 am Morning Edition

Funds for local broadcast provided by Jackson County Federal Savings and Loan.

7:00 am Anto Meridian

9:45 am About Women

10:00 am First Concert

Feb. 1 FRANCK: Symphony in D minor
Feb. 8 BEETHOVEN: Piano Concerto No. 5 in E-flat ("Emperor")
Feb. 15 MUSSORGSKY: Pictures at an Exhibition (Piano Version)
Feb. 22 CHAUSSON: Symphony in B-flat
Feb. 29 CAGE: In a Landscape

12:00 n KSOR News

Funding for local broadcast by Society of American Foresters, Siskiyou Chapter.

2:00 pm Music from Interlochen

Feb. 1 Performances by the National Music Camp's World Youth Symphony Orchestra, with High School Concerto Winners, are conducted by Music Director Henry Charles Smith.

Feb. 8 Guest conductor A. Clyde Roller leads the National Music Camp's World Youth Symphony Orchestra, with High School Concerto Winners, in Wieniawski's Concerto in D minor, Op. 22; Bozza's Concertino; Lalo's Concerto in D minor; Nielsen's Concerto; and Bruch's Fantasy, Op. 46.

Feb. 15 The National Music Camp Faculty Recital features performances of Faure's Impromptu, Op. 86; Bach's Hamburger Sonate; Messiaen's Le Merle Noir (The Blackbird); and Brahms' Trio in C major, Op. 87. Featured players include harpist Patrice D. Lockhart; flutist Irene Pruzan; pianists Kathy Thompson and Linda Perry; violinist Kent Perry; and cellist Evelyn Elsing.

Feb. 22 The National Music Camp's University Chamber Players, led by Music Director Carl St. Clair, perform Ravel's Introduction et Allegro; Debussy's Prelude à l'apres-midi d'un faune; and Schubert's Quintet in C major, Op. 163 ("The Trout").

Feb. 29 An Interlochen Arts Academy Guest Recital features the New World String Quartet: violinists Curtis MacComber and William Patterson, violist Robert Dan and cellist Ross Harbaugh. They perform Wolf's Italienische Serenade, and Beethoven's Quartet in B-flat major, Op. 130.



Roland Nadeau hosts *A Note to You*

3:00 pm A Note to You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Feb. 1 Great Concertos Host Nadeau examines the Piano Concerto in D minor by Brahms.

Feb. 8 Music for the Harpsichord Nadeau presents a young Boston artist in recital, Dorothy Wang, in a program of music for the harpsichord and conversation.

Feb. 15 Critics Choice Pianist Virginia Eskin joins a critic from the Boston press and Dr. Nadeau in commentary and analysis of various interpretations of the piano literature on disc.

Feb. 22 Jazz and the Classics Jazz pianist Bob Winter joins Dr. Nadeau in comparisons and analyses of classic jazz selections and classic "classical" pieces. A special feature will be unrehearsed improvisations by Mr. Winter on "classical" themes played by Nadeau on a second piano.

Feb. 29 Verdi's Othello, Part I John Balme, Director of the Boston Lyric Opera Company, joins Nadeau in a study of Verdi's penultimate opera, "Othello." WGBH's Bill Cavness also reads pertinent passages from Shakespeare's play.

4:00 pm Contemporary Western Europe

This public affairs series addresses social, economic and political issues facing Western European countries, offering insights into the governing process of Western Europe today and the diverse backgrounds and institutions that affect public policy decision-making.

Feb. 1 Power and Class In Britain

Scholars and Members of the European Parliament comment on the operation of Britain without a written constitution, the influence of tradition and the concepts of class, wealth and power.

Feb. 8 To Serve the State

French writers, academics and politicians discuss the influence of civil servants who play a key role in implementing policy decisions within France's changing administrations.

Feb. 15 Social Revolution in Europe

Three Western European families relate how family ties have influenced their political choices, as well as their own economic and social mobility.

Feb. 22 The European Economic Conundrum

European countries face many of the same economic challenges as the U.S. Two contrasting approaches to these problems are examined in a comparison of economic policies and their effects in France and Great Britain.

Feb. 29 European Steel: Can It Survive?

A look at the factors influencing the decline of European steel industry and how one town in England is coping.

4:30 pm The Bob & Ray Public Radio Show

A repeat of Thursday night's program.

5:00 pm All Things Considered**6:30 pm Siskiyou Music Hall**

Feb. 1 MAHLER: Symphony No. 7 (Song of the Night)

Feb. 8 SCHUBERT: String Quartet in B-flat, D. 112

Feb. 15 BRAHMS: Sextet in G, Op. 36

Feb. 22 MOZART: Sonata No. 13 in B-flat, K. 333

Feb. 29 SAINT-SAENS: Suite for Cello and Orchestra

9:00 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular, means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10:00 pm Post Meridian**2:00 am Sign-Off**

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THURSDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10:00 am First Concert

Feb. 2 RACHMANINOFF: Piano Concerto No. 3 in D minor, Op. 30

Feb. 9 PROKOFIEV: Sonata No. 1 for Violin and Piano, Op. 80

Feb. 16 MOZART: Flute concerto No. 2 in D, K. 314

*** Feb. 23** HANDEL: Water Music

12:00 n KSOR News



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2:00 pm Music from Europe

A 13-week series of performances by great European orchestras. The season opens with concerts by the Berlin Philharmonic from its 100th anniversary season in 1982.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass

Feb. 2 the Stuttgart Radio Symphony Orchestra, conducted by Neville Marriner, performs Guenter Bialas' "Der Weg nach Eisenstadt" (A Fantasy-Tribute to Haydn for Small Orchestra); Mozart's Sinfonia Concertante for Violin, Viola and Orchestra in E-flat, K. 364, with violinist Gidon Kremer and violist Kim Kashkashian; and Schubert's Symphony No. 6 in C-major.

Feb. 9 The Berlin Philharmonic orchestra, led by conductor Lorin Maazel, performs Gluck's Overture to "Iphigenia in Aulis"; Stravinsky's Violin Concerto in D major, with soloist Kyung-Wah Chung; and Beethoven's Symphony No. 4 in F-flat, Op. 60.

Feb. 16 The Stuttgart Chamber Orchestra performs Mendelssohn's Sinfonia No. 8 in D major for Strings; Haydn's Concerto in C major for Oboe and Chamber Orchestra, with soloist Lajos Lencses; and Mozart's Divertimento No. 15 in B-flat, K. 287. Karl Munchinger conducts.

Feb. 23 The Southwest German Radio Symphony Orchestra plays Lutoslawski's Jeux Venetiens; Dvorak's Violin Concerto in A minor, Op. 53, with soloist Shizuka Ishikawa; and Szmanowski's Symphony No. 2 in B-flat, Op. 19. Tadeusz Strugula conducts.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Acquisition funded by Golden Mean Bookstore of Ashland.

Local transmission funded by a grant from Doctors Marc Heller and Martin Osterhaus of the Siskiyou Clinic, Ashland.

Feb. 2 The Economy Comes of Age In his book, **The Next Economy**, Paul Hawkins notes that the "mass economy" of cheap energy and quick fixes is waning in favor of the "informative economy" wherein intelligence and quality will be at a premium.

Feb. 9 The Neuronaut Returns Cosmic, crazy and comic wisdom abound in this romp through the galactic regions with Timothy Leary, the Pied Piper of the sixties generation.

Feb. 16 We Are Not Meant to Be Alone One of the pioneers of somatic psychology—the knowledge of how body and feeling interact—author Stanley Keleman makes a strong case for male/female togetherness.

Feb. 23 Through the Narrow Gate In this highly personal account of an ex-nun's transition from a cloistered, disciplined life, to a life in the world, Karen Armstrong discusses her process of coping with the shifting values and lifestyles of the secular world.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Feb. 2 BARTOK: Sonata No. 2 for Violin and Piano
Feb. 9 COUPERIN: Suite in D Major
Feb. 16 PROKOFIEV: Symphony No. 1 in D
Feb. 23 BEETHOVEN: The Great Fugue in B-flat, Op. 133

7:00 pm The Pittsburgh Symphony Orchestra

Twenty-six concerts from the Pittsburgh Symphony's 1982-83 season are led by Music Director Andre Previn, Associate Conductor Michael Lankester and a stellar roster of guest conductors. The series includes lively intermission features on the orchestra and its performances, often hosted by Maestro Previn.

Feb. 2 Andre Previn conducts Prokofiev's "Cinderella" (excerpts from the ballet). Michael Lankester conducts John Cage's "The Seasons" and John Harbison's concerto for Violin and Orchestra, with soloist Rose Mary Harbison.

Feb. 9 Christoph Eschenbach conducts Schumann's Overture to "Genoveva," Op. 81, and Symphony No. 4, Op. 120; and Brahms' Concerto for Violin and Orchestra in D major, Op. 77, with soloist Salvatore Accardo.

Feb. 16 Andre Previn conducts Brahms' Academic Festival Overture, Op. 80; Haydn's Symphony No. 87 in A major; and Richard Strauss' Don Quixote, Fantastic Variations on a Theme of Knightly Character, Op. 35. Featured soloists include cellist Ann Martindale Williams and violinist Randolph Kelly.

Feb. 23 The Mendelssohn Choir of Pittsburgh, prepared by director Robert Page, joins the Orchestra in performance, featuring soloist soprano Phyllis Bryn-Julson. Works include Wagner's Good Friday Spell from "Parsifal;" Witold Lutoslawski's Concerto for Orchestra; Leonard Bernstein's Chichester Psalms for Chorus and Orchestra; and Francis Poulenc's Gloria in G.

9:00 pm New Letters on the Air

This program, produced at the University of Missouri, Kansas City, by New Letters Magazine, talks with poets, artists, and writers, with readings of their works.

Local broadcast funded by Bloomsbury Books of Ashland.

Feb. 2 Images of India David Ray reads from "The Maharami's New Wall," poems about India, and from his transcreations of ancient Indian love lyrics.

Feb. 9 Roger Aplon San Francisco Poet Roger Aplon reads from his books *Stiletto*, and *By Dawn's Early Light at 120 Miles per Hour*.

Feb. 16 Diane Wakoski Widely published poet Diane Wakoski reads from her recent works, including *The Lady Who Drove Me to the Airport and Saturn's Rings*.

Feb. 23 Confronting 1984 Poems with Orwellian Themes for the Apocalyptic year of 1984.

9:30 pm The Bob & Ray Public Radio Show

Bob Elliott and Ray Goulding are back with more of their zany antics, in this new 14-part comedy series.

10:00 pm P.M. Preview: Possible Musics

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

11:30 pm Post Meridian

2:00 am Sign-Off



FRIDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC World Report

10:00 am First Concert

* **Feb. 3** MENDELSSOHN: Symphony No. 2 in B-flat ("Hymn of Praise")

Feb. 10 SHOSTAKOVICH Symphony No. 1 in F minor

* **Feb. 17** CORELLI: Sonata No. 12 in D minor for Violin and Harpsichord

Feb. 24 TCHAIKOVSKY: Violin Concerto in D, Op. 35

12:00 n KSOR News

2:00 pm International Festival

Feb. 3 The Berlin Radio Symphony Orchestra, conducted by Raiddado Chailly, plays Eben's Four Pieces from the cycle "Faust"; Gounod's Ballet Music from "Faust"; and Liszt's

"A Faust Symphony." Featured is the Vienna "Jeusesse" Chorus; soloists include tenor Horst Laubenthal and organist Thomas Daniel Schlee.

Feb. 10 Conductor Serge Baude leads the Orchestra de Lyon and the Prague Radio Chorus in the performance of Berlioz's Dramatic Legend, "The Damnation of Faust," Op. 24 (complete).

Feb. 17 The Vienna Symphony Orchestra, conducted by Ferdinand Leitner, plays Mozart's "The Magic Flute" Overture, K. 620, and Piano Concerto No. 25 in C, K. 503, with soloist Christian Zacharias; and Richard Strauss' "Sinfonia Domestica," Op. 53.

Feb. 24 A two-part concert. Gennady Rozhdestvensky conducts the Vienna Symphony Orchestra in Tchaikovsky's Music from the ballets "Swan Lake," Op. 20; "Sleeping Beauty," Op. 66a; and "The Nutcracker," Op. 71a; and "Capriccio Italien," Op. 45. Pianist Daniel Barenboim plays Liszt piano transcriptions of music from Wagner operas: Ballad and Spinning Chorus from "The Flying Dutchman"; Isolde's "Liebestod" ("Love-Death") from "Tristan und Isolde"; and Entrance of the Guests into the Wartburg from "Tannhauser."

4:00 pm Marian McPartland's Piano Jazz IV

Hosted by Marian McPartland, this 13-week series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Feb. 3 Guest John Lewis joins McPartland for duos on Charlie Parker's "Donna Lee" and Lewis' own "Afternoon in Paris."

Feb. 9 McPartland and guest Bobby Short reminisce about vaudeville and radio days, and along the way play some Duke Ellington: "Warm Valley" and "Shout 'Em Aunt Tilly."

Feb. 16 Teddy Wilson solos on "Moon Glow" and "Lush Life," joining host McPartland for "I'll Remember April" and "Flying Home."

Feb. 24 In this program, the late Mary Lou Williams talked with McPartland about the role of women in jazz, and played some of her own tunes: "Baby Man," "Medi" and "Rosa Mae."



HOSTS OF INSIGHT.

The news of the day unfolds with unexpected richness when Susan Stamberg and Noah Adams host National Public Radio's All Things Considered. Listen as they take you to the heart of every story with a warmth and understanding that proves there's more to news than meets the eye.

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5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Feb. 3 DEVIENNE Symphonie Concertante in G, Op. 76

Feb. 10 BACH: Concerto for Flute, Violin, Harpsichord and Strings

Feb. 17 VILLA-LOBOS: Concerto for Guitar

Feb. 24 SCHUMANN: Symphony No. 3 in E-flat ("Rhenish")

8:00 pm New York Philharmonic

Feb. 3 Zubin Mehta conducts Debussy's "Jeux" and Saxophony Rhapsody; and the world premiere of Menotti's Doublebass Concerto.

Feb. 10 Zubin Mehta conducts Schumann's Three Colloquies for Horn and Orchestra; the world premiere of Rands' "Canti del Sol"; and Berio's "Sinfonia."

Feb. 17 Rafael Kubelik guest conducts Beethoven's Piano Concerto No. 1 in C, Op. 15, with soloist Rudolf Serkin; and Mahler's Symphony No. 1 in D.

Feb. 24 Guest conductor Andrew Davis leads Triptych by Mercure; Violin Concerto in D, Op. 47, by Sibelius, with soloist Cho-Liang Lin; and Nielsen's Symphony No. 5.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Weekend Jazz

2:00 am Sign-Off

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SATURDAY

* by date denotes composers birthdate

7:00 am Ante Moridian

9:45 am Parents, Taxpayers and Schools
Dwight Roper is your host.

Feb. 4 The Waning of the Old Person Network, Part I Placement, publishing and faculty selection in higher education.

Feb. 11 The Waning of the Old Person Network, Part II

Feb. 18 Pre-empted by Metropolitan Opera

Feb. 25 The Waning of the Old Person Network, Part III

10:00 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Feb. 4 V Discs Some rare recordings released on discs available only to the armed forces.

Feb. 11 Accompaniments A variety of jazz singers accompanied by pianists and small groups.

Feb. 18 Pre-empted by Metropolitan opera

Feb. 25 Female Singers A survey of singers of the period, including Lee Wiley, Margaret Whiting, Peggy Lee and others.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

Pre-empted Feb. 4 and 18 by the Metropolitan Opera.

11:00 am The Metropolitan Opera

Live from the stage of the Metropolitan Opera House in New York, Music Director and Principal Conductor James Levine leads the Met during its 1983-84 Centennial and 44th season of radio broadcasts.

Feb. 4 (Early curtain at 10:30 am) La Traviata by Verdi is conducted by John Pritchard, with Kiri Te Kanawa as Violetta; Nicolai Gedda as Alfredo; and Cornell MacNeil as Germont. **(Ends 1:55 pm)**

Feb. 11 Rinaldo by Handel is conducted by Mario Bernardi in a new production, with Marilyn Horne as Rinaldo. **(Ends 2:25 pm)**

Feb. 18 (Early curtain at 9:30 am) Les Troyens by Berlioz is conducted by James Levine, with Jessye Norman as Dido; Tatiana Troyanos as Cassandra; and Plácido Domingo as Aeneas. **(Ends 2:35 pm)**

Feb. 25 Three selections by Stravinsky, all conducted by James Levine: **Le Sacre du Printemps** with the Metropolitan Opera Ballet; **Le Rossignol** with ballet soloists Natalia Makarova and Anthony Dowell; and **Oedipus Rex** with Florence Quivar as Jocasta, William Lewis as Oedipus and Franz Mazura as Creon. **(Ends 2:30 pm)**



Jessye Norman, soprano



Plácido Domingo, tenor

3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

Feb. 4 A visit with the jazz ensemble Air.

Feb. 11 Poet Robert Bly and storyteller Goya Timpanelli are Studs' guests.

Feb. 18 A. Alvarez, a British poet, critic and author, talks about his experiences writing his most recent book, "The Biggest Game in Town," a portrait of Las Vegas.

Feb. 25 Journalist Harrison Salisbury discusses his memoir, "A Journey for Our Times."

4:00 pm Siskiyou Music Hall

Feb. 4 TELEMANN: Heldenmusik

Feb. 11 FALLA: The Three-Cornered Hat (Complete Ballet)

Feb. 18 DVORAK: Symphony No. 9 in E minor ("New World")

Feb. 25 GERSHWIN: American in Paris

6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass. Hosted by John Steffen

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

Feb. 4 Comedy by Wally Cox, with songs from Claudia Schmidt, Louis Killen and others.

Feb. 11 Mild-mannered satire from Bob Newhart, with tunes from Judy Collins, Bob Gibson and more.

Feb. 18 Laughs with Stan Freberg, with tunes from Phil Ochs, Cathy Barton and Dave Para, Cindy Kallet and others.

Feb. 25 Martin Mull provides the giggles, and American classic Woody Guthrie and country singer Emmy Lou Harris play the music.

10:00 pm Jazz Alive!

Recorded live wherever jazz is performed in the United States and abroad.

Feb. 4 Billy Taylor hosts performances in Delaware Water Gap, and Washington, D.C. Featured are John Coates, Jr., Harvey Swartz, Sheila Jordan, George Shearing and Brian Torff.

Feb. 11 The 1982 Women's Jazz Festival in Kansas City is hosted by Ben Sidran, Barbara Carroll, Joanne Grauer, Nancy Wilson, and The Swing Sisters are some of the featured artists.

Feb. 18 Steps Ahead, Jaco Pastorius, Ernie Watts, Joe Farrell and the Saturday Night Live Band play in concerts in New York, Los Angeles, Detroit and New Orleans.

Feb. 25 Legendary alto saxophonist Benny Carter headlines a program featuring singer Carmen McRae and the Bob Florence Big Band. Host: Paul Anthony.

12:00 m Weekend Jazz**2:00 am Sign-Off**

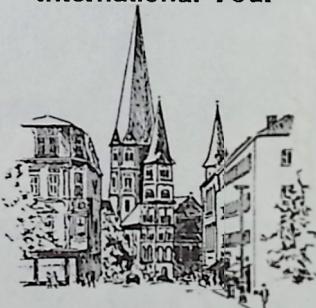
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Grants Pass Museum

(contd. from page 17)

interest to them," she says, "and we'll do anything we possibly can to see that everyone who wants to see an exhibit gets the chance."

Service to the artists in the Rogue Valley is also an important feature of the museum. The museum committee schedules three exhibits a year in which the area artists may

show their works. One of these is open to anyone who wishes to show, and the other two are limited to members of the museum Guild. In addition, any area artist who falls into the categories of professional artist, advanced amateur, or serious student, may apply for an individual show. The exhibition committee meets several times a year to review applications. The committee awards show privileges on the basis of the quality of the artist's work, what has already been scheduled, and the over-all balance of exhibits. (To receive an application form, an artist has only to phone the museum.)

As for future plans, Bernice says the most pressing thing, at the moment, is the need for a new roof. Eventually, the building will have to be enlarged to provide space for audio-visual media and an area for workshops.

Although lectures and workshops were held in the Gallery One location, this has been a problem in the new location. "The acoustics have been terrible here," Bernice explains, "but, thanks to Evergreen Federal, we now have a rug, which makes it possible to hear, and we intend to re-establish that part of our educational program."

Expansion of the museum's own art collection is also an on-going project. At present, the collection consists of an E. John Robinson oil painting, a photogravure by Edward Curtis, and a number of watercolors, including works by Milford Zorne, Nelson Sandgren and the late Don Bester. In addition, negotiations are being conducted for a piece of sculpture, which will be a valuable addition to the collection.

When I asked what would make the museum Guild members feel that they had achieved what they set out to do, there was a long moment of silence. Then Etoile Miller smiled and replied, thoughtfully, "Maybe that will happen when everyone in the Rogue Valley has been here often enough to feel at home."



Secrets by Tom Bennett



From the American Watercolor Society Exhibit

Mary Karsnia Friesen, of Grants Pass, is a freelance writer who has returned to college to pursue a degree in business.

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Three Plus One

Remember the Same

You recall to me
the coyote we saw
standing at a meadow's edge
and ask, do I remember its coat,
golden, you say,
almost red,
glowing against the trees?

I remember the trees,
pale aspens,
and the meadow so still.
I recall the coyote too, although
I don't remember the same.
I see it standing in silent appraisal,
its coarse coat the color of duff,
so like the dry surrounding grass.

But because the words you spoke
wait like sparks in my mind,
I make the coyote
again
for my eyes.

I start it running along a margin
between the woods and field,
its coat burning,

TUOB

aflame
with a memory that torches
bending grass, aspens quaking,
the already blazing sky.

Thread of Dust

I have skimmed fat from a cooling broth,
pulled weeds from the garden soil,
pushed my fingers into every corner,
and still the spiders will not stay away.

They come at night
in the first drift of sleep,
running on crescents of web
that loop from the ceiling
above my breath.

They find my eyelids and mouth,
and when fear seems to open my eyes,
I know I see them withdraw,
lifting their bodies and webs
into the carved headboard behind me.

They wait for wooden flowers to wither,
for spoon carvings to fill with dust,
for my body to thicken with dust.

They wait for my skin to fill like a sail
and pull me into the air —
a swollen body swung to the ceiling,
crawling away on a thread of dust.

Paulann Peterson's poems have
appeared recently in *Clearwater Journal*,
Hubbub, and *Blue Unicorn*. She is cur-
rently working on a manuscript of poetry
and prose which will serve as her Master's
thesis at SOSC. She lives in Klamath Falls.

Turning Inside-Out

I'll leave my voice at home
to warn the children

by breath in the place
a juniper breathes

my body's print
on meadow grass
that doesn't mind
changing direction
to size me up.

Then I'll try outside-in.

The tree that grows
within me quickens,
whorling candles
toward the sun

bark I grow
stretches then splits,
leaving its mark
down my belly

my toes curl
and take hold until
the next big wind.

—Paulann Peterson

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

Redwoods

They're nothing like
our childhood trees
— mimosa I sat in hours
cradling the neighbor's white cat,
oak you swung from
over the creek, your body for moments

holding nothing, high above water, held
by the honey-close August air.
I'm focusing you in the frame
child-sized again beside this tree
when you wheel, arms wide,
and press yourself hard to the trunk.

How did we listen
and answer the leaves,
what happened to that time
when we knew the branches loved us?
We'd have to go farther in,
eat and wash and sleep under these
that keep with the stars.

But come out
still apart: we've measured
their rot and budding
but our return, uncharted, drives
us toward any sign —

Something larger wants us
to love. For itself. Forever.

Vivian Teter, who holds a Master of Fine Arts degree in poetry writing from the University of Arizona, presently teaches English at SOSC. She advises the Creative Writing Club, which publishes *The West Wind Review*. Vivian has published poetry in *The Missouri Review*, *Tendril*, and other magazines.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and 12 Noon.

1 **Greta Garbo Film Festival, "Ninotchka" (1939).** 7:30 pm. Eden I, Southwestern Oregon Community College, **Coos Bay.** (503) 888-2525

thru 11 **Exhibit, Acrylics by Betty Zo Strubel and the full Museum Collection.** Grants Pass Museum of Art, Riverside Park, **Grants Pass.** Hours: Tues-Sat, noon-4 pm. (503) 479-3290

thru 19 **Exhibit, "Clay Fantasmagoria II,"** a student ceramic art show. Reception Februaty 4, 10 am-4 pm. Lithia Creek Arts, 49 N. Main St., **Ashland.** Hours: Mon 10 am-5 pm; Tues-Fri, 10 am-7:30 pm; Sat 10 am-6 pm; Sun 11 am-5 pm. (503) 488-1028

thru 27 **Exhibit, Rogue Valley Art Instructors Show.** Stevenson Union Gallery, Southern Oregon State College, 1250 Siskiyou Blvd., **Ashland.** Hours: Mon-Thurs, 8 am-9 pm; Fri 8 am-5 pm. For more information, contact Tom Eldridge (503) 482-6465

2 **Concert, Rogue Valley Symphony,** in a program of Mozart, Britten and Beethoven conducted by Music Director Yair Strauss. 8 pm. Music Recital Hall, Southern Oregon State College, **Ashland.** For more information and tickets, call (503) 482-6353

3 **Friday Night Classic Film Series, "Seven Samurai"** (Japan, 1954). 7:30 pm. Auditorium, Oregon Institute of Technology, **Klamath Falls.** For more information, call (503) 882-6321

Concert, Rogue Valley Symphony, in a program of Mozart, Britten and Beethoven conducted by Music Director Yair Strauss. 8 pm. Medford Senior High School, 1900 N. Keeneway Drive, **Medford.** For more information and tickets, call (503) 482-6353

and 4 **Dinner Theater, "Lunch Hour,"** a Jean Kerr comedy directed by Russell Lloyd. Riverside Conference Center, Rogue Community College, **Grants Pass.** For performance times and tickets, call (503) 479-5541

4 & 5; 11 & 12; 18 & 19; 25 & 26 **Open Rehearsals by the State Ballet of Oregon.** 1-3:30 pm. 51 N. Main St., **Ashland.**

thru 18 **Exhibit, Sunriver Annual Juried Art Competition.** Public opening and awards reception February 4, 7:30 pm. Sunriver Lodge, **Sunriver.** For more information, contact Jonelle Pintello at (503) 593-1221

Puppets and Puppetry by Patrick Tarelle. Whipple Fine Arts Bldg., Umpqua Community College, **Roseburg.** (503) 440-4600

5 **Sunday Winter Concert Series**, with various Southwestern Oregon Community College performing groups. 3 pm. Sunset Hall, Southwestern Oregon Community College, **Coos Bay**. For more information, call (503) 888-2525

6 **Southern Oregon Photographic Association Meeting**. Photo program and color slide contest. 7:30 pm. BLM Bldg., 3040 Biddle Rd., **Medford**. (503) 779-8421 (503) 882-6321, ext. 431

7 **President's Concert**, Southern Oregon State College Symphonic Band. 7:30 pm. Rogue Bldg., Rogue Community College, **Grants Pass**. (503) 479-5541
Concert, Roseburg High School Jazz Ensemble. 8 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg**. (503) 440-4600

8 **UCC Classic Film Series, "The Red Shoes."** 7 pm. Whipple Fine Arts Bldg., Umpqua Community College, **Roseburg**. (503) 440-4600

9 **Hand Spinners Guild**. 10 am. Umpqua Valley Arts Center, 1624 W. Harvard Ave., **Roseburg**. (503) 672-2532

10 and 11; 17, 18; 24, 25 **One-act Plays, "The Red Peppers" and "Fumed Oak,"** both by Noel Coward. Siskiyou Performing Arts Center, **Yreka**. (916) 842-5542

11 **Concert, Coos Chamber Orchestra**, conducted by Gary McLaughlin. A Music Enrichment Association Event. 8 pm. Empire Hall, Southwestern Oregon Community College, **Coos Bay**. (503) 888-2525
and 12 Open Rehearsals by the State Ballet of Oregon. 1-3:30 pm. 51 N. Main St., **Ashland**.

12 **Sunday Winter Concert Series**, with various Southwestern Oregon Community College performing groups. 3 pm. Sunset Hall, Southwestern Oregon Community College, **Coos Bay**. (503) 888-2525
Watercolor Society. 2 pm. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532

13 **Writers' Club**. 2 pm. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532
Quilters' Guild. 10 am. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532
and 27 **Jefferson Acoustic MusicMakers (JAMM) Meeting**. JAMM promotes a broad spectrum of music of acoustic instruments and welcomes those interested to come to JAMM sessions and concerts. 7:30 pm. Drydock Restaurant, 1012 Main St., **Klamath Falls**. Contact David Lee at (503) 882-3499 or write: JAMM, c/o 1803 Avalon, Klamath Falls 97601

14 **Quilters' Guild**. 10 am. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532
thru Mar. 3 **Exhibit, Watercolors by Jessie Lee Giessler and Sculpture by Gary King**. Grants Pass Museum of Art, Riverside Park, **Grants Pass**. (503) 479-3290

16 17 and 18; 23-25 **Drama, "A Month in the Country."** 8 pm. Dorothy Stolp Center Stage, Theatre Arts Center, Southern Oregon State College, **Ashland**. For more information and tickets, call the theater box office at (503) 482-6348

17 **ASRCC Film Series, "Manhattan"** by Woody Allen. 8 pm. Rogue Bldg., Rogue Community College, **Grants Pass**. (503) 479-5541

18 Concert, Oregon Woodwind Quintet. Presented by the Umpqua Symphony Association, **Roseburg.** For more information and tickets, contact Larry King at (503) 672-0494

Open Rehearsals by the State Ballet of Oregon. 1-3:30 pm. 51 N. Main St., **Ashland.**

19 Sunday Winter Concert Series, with various Southwestern Oregon Community College performing groups. 3 pm. Sunset Hall, Southwestern Oregon Community College, **Coos Bay.** (503) 888-2525

22 Music At Noon Series, Bob Williamson on guitar. Noon. Whipple Fine Arts Bldg., Umpqua Community College, **Roseburg.** (503) 440-4600

23 Umpqua Weavers. 10 am. Umpqua Valley Arts Center, **Roseburg.** (503) 672-2532

Concert, Roseburg High School Symphony. 8 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg.** (503) 440-4600

24 and 25 **Drama, "A Month in the Country."** 8 pm. Dorothy Stolp Center Stage, Theater Bldg., Southern Oregon State College, **Ashland.** For more information and tickets, call the theater box office at (503) 482-6348

24 Friday Night Classic Film Series, "The Mouse That Roared" (England, 1959). 7:30 pm. Auditorium, Oregon Institute of Technology, **Klamath Falls.** (503) 882-6321

Concert, Roseburg Vocal Jazz Invitational. 8 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg.** (503) 440-4600

24 and 25 One-act Plays, "The Red Peppers" and "Fumed Oaks," both by Noel Coward. 8 pm. Siskiyou Performing Arts Center, **Yreka** (916) 842-5442

25 SOMEA Vocal Solo and Ensemble Contest. 8 am-5 pm. Music Recital Hall, Southern Oregon State College, **Ashland.** (503) 482-6101

and 26 **Open Rehearsals by the State Ballet of Oregon.** 1-3:30 pm. 51 N. Main St., **Ashland.**

26 Concert, Rogue Valley Symphony Youth. 3 pm. Music Recital Hall, Southern Oregon State College, **Ashland.** (503) 482-6353

Sunday Winter Concert Series, with various Southwestern Oregon Community College performing groups. 3 pm. Sunset Hall, Southwestern Oregon Community College, **Coos Bay.** (503) 888-2525

27 thru Mar. 16 Exhibit, SOSC Faculty Art Show. Reception February 29, 7 pm. Stevenson Union Gallery, Southern Oregon State College, **Ashland.** For more information, contact Tom Eldridge at (503) 482-6465

29 UCC Classic Film Series, "Lust for Life." 7 pm. Whipple Fine Arts Bldg., Umpqua Community College, **Roseburg.** (503) 440-4600

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

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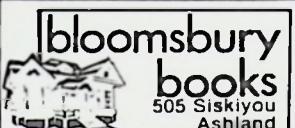
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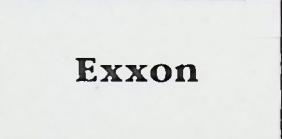
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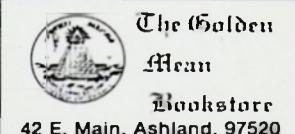


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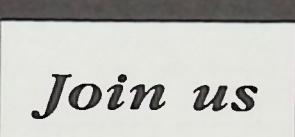
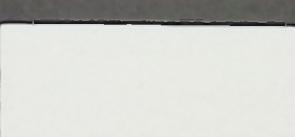
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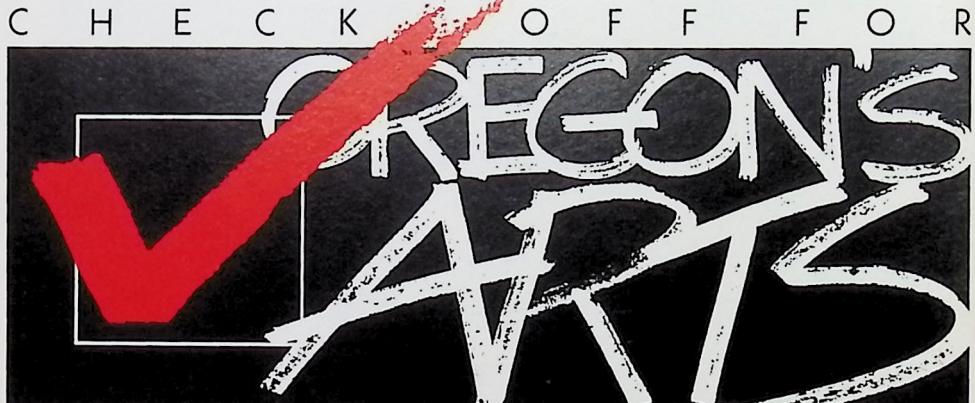
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